DANCE

CT. 1943

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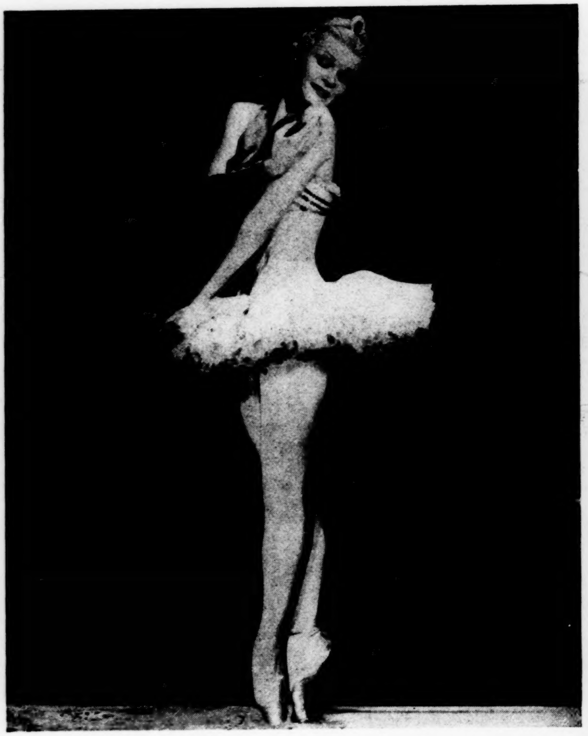

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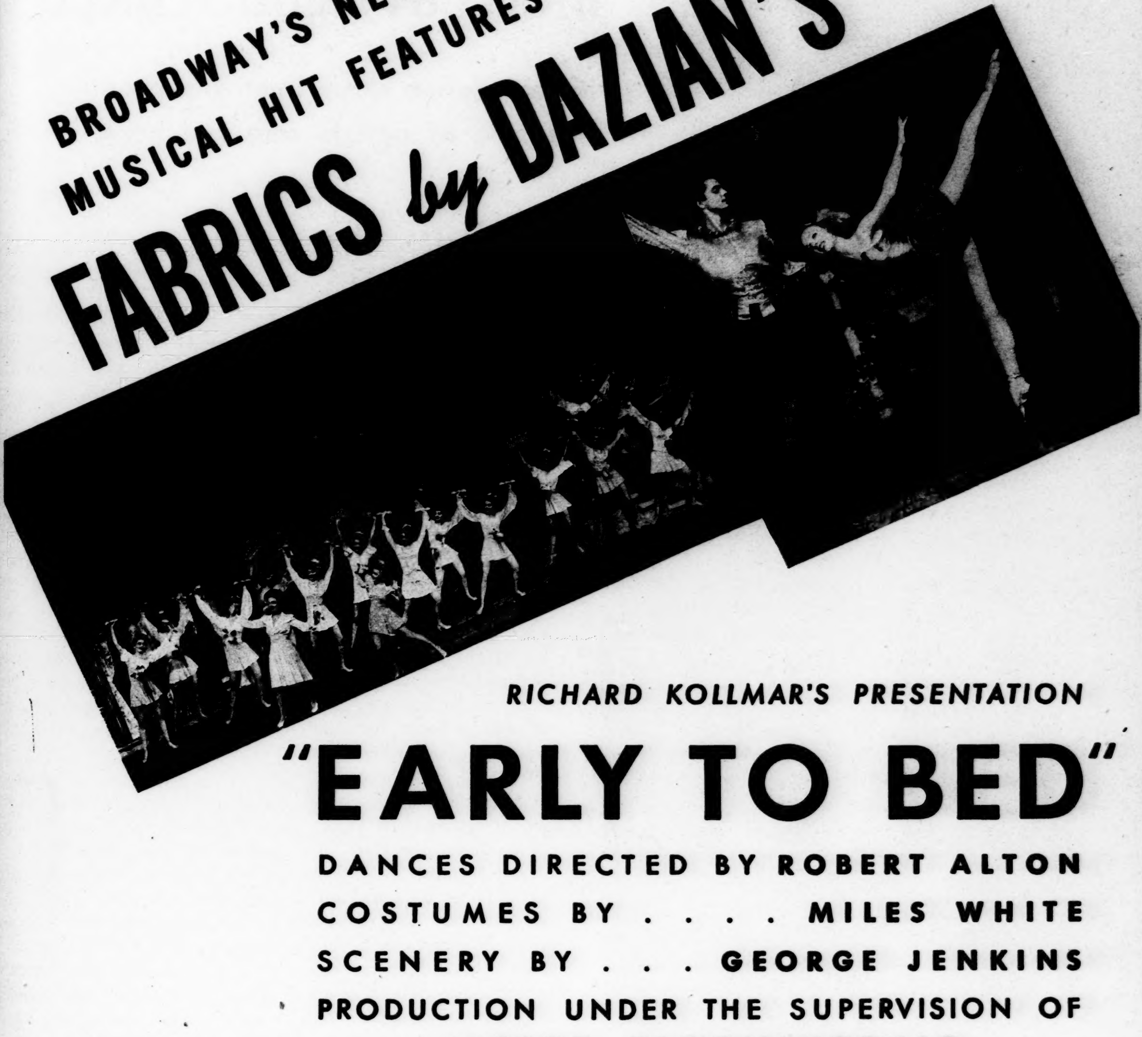

RICHARD KOLLMAR'S PRESENTATION

"EARLY TO BED"

DANCES DIRECTED BY **ROBERT ALTON**
COSTUMES BY . . . . **MILES WHITE**
SCENERY BY . . . **GEORGE JENKINS**
PRODUCTION UNDER THE SUPERVISION OF
ALFRED BLOOMINGDALE

DAZIAN'S INC.
ESTABLISHED 1842
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THE HARVEST MOON BALL

A ballroom dance show that deserves the attention of artists and teachers

One early morning in September, Rutgers Neilson, publicity manager of RKO and a great dance enthusiast, called me on the phone.

"I understand Miss Marsh is at the Boston Teachers' Conference," he said, "and, apparently, will not be at the Harvest Moon Ball. Therefore, I think you should take her place to represent Dance Magazine."

As an old showman, I really did not relish the idea of seeing a lot of amateurs milling around the Garden's boxing platform, but being the publisher of Dance Magazine, I had to see that the affair was covered.

I arrived at the Garden rather surprised that the place was packed to the gills, and more people standing around outside. I could not understand what drew such a large crowd, but it wasn't long before I found out, and, believe me, it is an affair you don't forget.

As I am writing this, it is three weeks ago that I witnessed this competition, and it is still vivid in my mind. A night's entertainment has to be good to leave an impression like that with me. There were celebrities from everywhere right alongside me, who were as interested as I was. Mr. Joseph Paterson was a most genial host, assisted by his charming wife, who originated the idea of having the dance competition. Hollywood was well represented, as usual, by a glamorous delegation headed by Hedda Hopper, noted columnist, with Billie Burke, Phil Baker, Carole Landis, Mary Healy and many more. There were a number of public officials, such as Robert Moses, who builds all the Parks around New York, Commissioner Valentine and many others. There were also war heroes whose citations were read from the platform, and folks from every walk of life. Ed Sullivan who was the master of ceremonies did a marvelous job in handling the affair and really deserves a lot of credit for making it the success it was.

You may wonder what there is so wonderful about a competition of ballroom dancing. That's exactly what I wondered before I got there. But, believe me, it makes a full show, to see a group of youngsters trying their utmost to do their best in a waltz, a rumba, a tango and, finally, in the jitterbug.

An old adage calls competition the spice of life, and competition it was, to a point where three or four couples had to dance it out in the finals to decide the winners. This was also true in the case of the jitterbugs, and that was something. Of all the stunts and steps and grimaces, that competition took the cake! Those kids ran the gantlet of choreography from one type to another right down to acrobatics, and aping. It was a hilarious comedy and kept everyone in stitches from beginning to end. A real tension reducer for war nerves! I'll subscribe to it any day for good humor's sake.

Yet, there is a serious lesson here for all entertainers and teachers. Get busy. Run dance competitions in your home town, in your local movie, at your local clubs, in Army camps, in defense plants. It's a great diversion, good entertainment and fine physical exercise. There is a woman here in Brooklyn who has been making a big success of entertaining soldiers in an embarkation center by competitive dancing. Solo dancing of their own spontaneous concoction and group dancing are both lots of fun, and our boys all go for them in a big way. Try them, you'll be as pleasantly surprised as I was. You will also make yourselves useful to the War Effort Program by contributing to the morale of our civilians and Armed Forces.

Sincerely yours,
RUDOLF ORTHWINE, *Publisher*

THE WINNERS OF THE HARVEST MOON BALL

This year, the all round champions in the civilian group were Miss Jeanne Ansell and Mr. Charles Mulligan. For the service men's group the winners were Miss Luella Pappas and Mr. Herman Stegeman, Seaman 2nd Class, U.S.N. Since its inception by Mary King of the editorial staff of the "New York Daily News", the Harvest Moon Ball has been managed by William R. Fritzinger. This was the 9th Annual Ball. The proceeds went to the Father Duffy Canteen.

DANCE
MAGAZINE

VOLUME XVII **october, 1943** NUMBER 11

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The opinions expressed by our contributors are their own and Dance Magazine assumes no responsibility for them.

Karen Conrad, American ballerina from Philadelphia, dances in the fall programs of Mr. Balanchine's American Concert Ballet Company.

★

Cover: Alicia Markova premier ballerina of the Ballet Theatre as she appears at the Metropolitan for one month beginning Oct. 10th. This beautiful camera study of the ballerina was taken by Seymour.

Vol. XVII No. 11 **DANCE MAGAZINE** **OCTOBER 1943**

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Lucile Marsh debunks the old high hat bugaboo in good old fashioned English

WHAT IS CHOREOGRAPHY

Originally, choreography meant dance writing, or the written description of dance steps. But since the part written down is the composition of a dance, choreography has come to mean dance composition. There are now many dance scripts that serve the same function as the written score in music, so the word choreography has grown to mean the creation, choice and arrangement that goes into making a dance composition.

Lily Norwood and Michael Panaieff in Warner's "Mission to Moscow" in which we see a ballet without the crazy angle photography that usually destroys the choreographic value of movie dance sequences.

The dance, like every other art, has its own province of beauty. The painter creates in color, the writer in words, the musician in sound. The dancer's medium is movement, and, surely, it is one of the most powerful and vital mediums in all art. It is, as Havelock Ellis pointed out, "the very stuff of life itself."

In all art, the problem of the creative artist is to have something to say and then to say it so other people will understand and react to it. A composition can never be clearer nor more moving to an audience than it is to its choreographer. The first rule for the choreographer, therefore, is to make up a dance only about a subject which deeply moves him. Second, he should be sure the idea is clearly and logically thought out in his own mind before he attempts to project it into choreography. Last but not least, the only way for any artist to develop a genuine style of expression is to be absolutely true to his own thoughts and feelings.

It is interesting to note in passing that some compositions show more emotional inspiration, others more clarity of thought, still others more originality of style. But the greatest compositions will show all three. For instance, Martha Graham is strong on emotional power in her choreography. "Letter to the World", although not always clear, never failed to be deeply moving. Doris Humphrey, on the other hand, is usually reassuringly clear, concrete and convincing, but often lacks emotional warmth and inspiration. Weidman has less emotional inspiration than Graham and less intellectual clarity than Humphrey, but he has a more individual and original style than either. Agnes de Mille, however, has a more evenly balanced equipment in all three of these fundamental requisites of a choreographer, as is well shown in her "Rodeo".

But no matter how great an artist is, without the tools and skills of his craft, he is impotent. The medium of the dance is movement, so the greater a dancer's knowledge, experience and feeling for movement is, the greater his choreography will be.

One of the great blessings which the young choreographer of today will fall heir to, is the freedom from the limitation of school or tradition. For instance, not so long ago a ballet choreographer could use only the traditional positions and movements known as classic ballet. Fokine came along and used whatever movement he needed to suit his idea and broadened classic ballet immeasurably.

Even the revolutionary modern school which had its being in a rebellion against the restrictions of the then current dance vocabulary, bound itself hand and foot by limiting itself to its own newly discovered movements and approach. Happily, they are now sure enough of their own strength and integrity to broaden out. The present generation of pioneers, as we have said before, will escape this limitation of school, because they are experimenting with all techniques. Ballerina Lubov Roudenko studies tap; Eric Hawkins, a ballet dancer, studies and dances modern; Jane Deering, ballet dancer, masters Spanish style to so great a point that El Chico audiences love her danc-

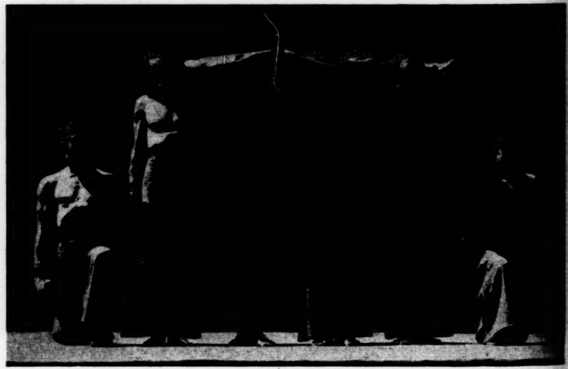


photo: Shapiro

In this dance Ted Shawn specialized in simple, heavy formations and austere movements to achieve the dramatically modern effect.

The Devi Dja Dancers showing all the daintiness and precision of traditional oriental choreography, with intricate interweaving of designs of the hands, head and feet embellishing the movements.

ing; William Bales, modern, studied ballet; Paul Draper, tapster, combines ballet with tap, etc. It's hard to find a dancer today with only one technique to his credit.

If movement is your province as an artist, you will want to master the broadest possible approach to it, plumb its greatest depths and scale its dizziest heights. A painter has no prejudice against any color. True, a dance artist may have a special contribution to make that is best done within certain movements. God forbid he should try to put every movement he knows into one dance! But a great range of movement will not only give him a richer creative approach but will also enable him to choose the movements for his ideas with greater accuracy, finesse and variety.

In Tudor's "Romeo and Juliet", there was an excellent example of what happens when lack of knowledge of a certain field of movement forces an artist to substitute a less accurate and convincing movement. In the street scene, where the gentlemen of the Houses of Montague and Capulet suddenly engage in a street fight, a choreographer who knew the movements of dueling would have made a brilliant dance choreography out of them and, thereby, kept the feeling of period and aristocracy which was completely lost when Tudor's Renaissance gentlemen suddenly began to wrestle in good 1943 commandos' style.

Speaking of Tudor, here is a choreographer with great natural gifts and some of the most significant ballets of the day to his credit. "Dark Elegies" and "Jardin aux Lilas" catch the subtle psychological problems of the day in movement with such clarity, emotional power and original choreographic invention that one is amazed, that their choreographer could have gone so far astray in "Romeo and Juliet".

But those who are old and wise in the matter of choreographic pitfalls know that one of the most difficult artistic feats is to translate one art into another. Tudor was inspired by Shakespeare's drama of Romeo and Juliet. But a drama has words with which to give its message; dance has only movement.

Tudor's first mistake was to handicap himself with staging and costuming suited to drama, not to dance.

It is easy to scale a wall and climb a balcony with words. Tudor's problem was to do it with movement, and what is more, with dance movement.

With a symbolic set, this scene could have developed into a thrilling dance scene moving on a series of levels up and down between balcony and garden, instead of just a humdrum dramatic scene with the beautiful words of Shakespeare sorely missed.

In the words of Shakespeare, Juliet's heart went down to Romeo in the garden, his climbed up to her. This was what Tudor should have choreographed, even as he did so poignantly the longings of the lovers in "Jardin aux Lilas."

The part of the nurse in Shakespeare's Romeo and Juliet is one of the richest of comedy roles. With Lucia Chase's ability to do broad, humorous movement in the best Mordkin mimo-dance manner, why wasn't the part of the nurse choreographed into something? A comedy touch would have been most welcome in "Romeo and Juliet".

Let us hope other choreographers may learn from the fate of this ill-starred ballet, the necessity of fully translating whatever story they wish to tell into the medium of their own art.

In Weidman's "My Father was a Fireman", we had a rich American saga full of dance potentialities and especially suited to Weidman's ingratiating humor. But he, also, relied too heavily on property and costume, instead of using choreographic invention.

His greatest mistake choreographically, however, was the treatment of his father's great adversary, "Fire".

Unity is one of the great principles of art, and the dance is no exception. In the Weidman work fire was first seen as scarves flicking out from under picnic tables. Later, it became a humorous figure trying to snuff out a young damsel's life. At the end, fire was a real flame from a match.

Before he even started to choreograph, Weidman should have done some clear and creative thinking about "Fire" and what it meant to his father. This was the real theme of his composition, and he passed up a big opportunity in not sticking to it and developing it with unity, clearness and variety.

Baronova in the ballet, "Florian." This shows the typically Russian ballet choreographic style of using the soloist with the background of the corps de ballet, yet effectively featuring the ballerina.

But whether one is a dancer, a writer, a painter, a musician or an architect, the first thing an artist must ask himself is, "What do I want to say?"

The second question is, "How am I going to say it in the terms of my art?" A dancer's terms are movement.

Last and not least, it is well to remind ourselves, "This is my composition, so it must be my heart and soul that go into it, nobody else's".

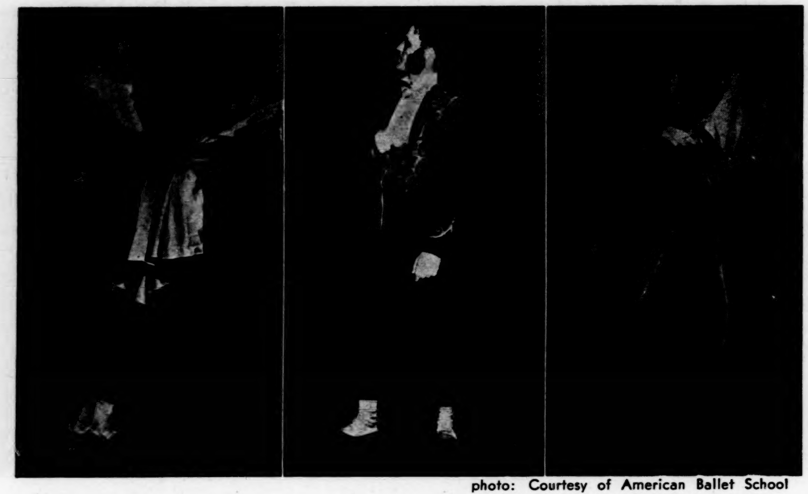


photo: Courtesy of American Ballet School

Left: Harold Christensen. Center: Lew Christensen. Both appearing in Lew's ballet, "Charade." Right: William Christensen, who directs the San Francisco Ballet and the Berkeley Ice Shows.

THE THREE BROTHERS CHRISTENSEN

by DOROTHY BARRET

Not everyone knows that the author of "Andersen's Fairy Tales" wanted to be a ballet dancer. In his youth he journeyed to Copenhagen and became a super in the opera ballet. When he once attained the distinction of having his name listed on the program he was in seventh heaven. On this program, which was one of his proudest possessions, he appeared as "Hans Christian Andersen . . . troll."

The ballet tradition in Copenhagen has been nearly as strong as that of Russia. Small wonder then that, like Hans Christian Andersen, there were other Danes who loved dancing and who were well educated in the art of the ballet. But it sounds like one of the wonders of "Andersen's Fairy Tales" that there should have been four dancing brothers, and that one of these brothers should have three dancing sons. This legend-like story is true. It is true of the Christensen brothers.

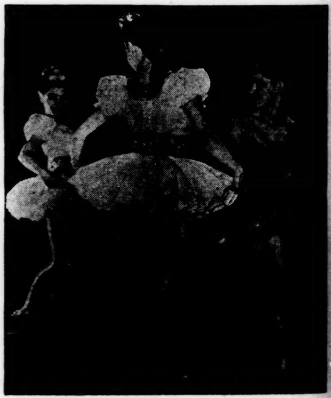
The Christensens were Danish, and lived in Copenhagen. It was Christian Christensen, violinist and conductor, who knew a great deal about the national dances of Denmark. That was before he came to America and settled in the Mormon city of Brigham, Utah, where his three strapping sons were born. These three sons, William, Harold, and Lew, were to carry on the fine tradition of classic ballet in this country. Like their father and his three brothers, they became dancers too. Indeed, how could they help it.

One of their uncles, Frederic, a cellist, had a dancing school in Seattle, where William later taught for awhile. Another uncle, L. P. Christensen, had a fine ballet school in Salt Lake City, where he still teaches. It was there that the three boys received their early training, which they later supplemented with study under Mascagna, Fokine, and the teachers of the American Ballet School.

It is small wonder that, with such a fine background, these three brothers are making history in the ballet world. William Christensen is not only choreographer and director of the San Francisco Ballet, but he is also a dancer who can step into the classic roles whenever this is necessary, although he prefers to do only character parts. Harold is soloist in the San Francisco Ballet Company, and director of the school connected with it. Lew, who was soloist with the American Ballet, the Ballet Caravan, and the Dance Players, has choreographed several ballets. He is now in the Signal Corps of the Army, preparing himself for a commission.

The San Francisco Ballet has done a lot of pioneer work in California and, sponsored by the San Francisco Ballet Guild, has toured as far east as Detroit. This year the company has to limit its activities to California. Traveling is difficult, there is a shortage of male dancers, and the ones available are tied up with war work that makes is impossible for them to travel.

Between now and the opening of the opera season in



Ballerina Ruby Asquith in the San Francisco Ballet's production of Coppelia. At right is seated Una White.

November the company is planning several important events. For the Berkeley Festival two ballets choreographed by William Christensen will be presented: "Amor Espagnol" and "In Old Vienna." The Berkeley Festival will be given in the ice rink this year, instead of at the Greek Theatre, where the dancers wore out a pair of toe shoes every evening on the cement stage. The rink will be covered by a wood stage for the ballets when they are given.

Another engagement the ballet presented this summer was August 22nd at Stern's Grove, in San Francisco, where they did have a beautiful outdoor setting. The lovely dancer, Maclovia Ruiz, appeared in "Amor Espagnol"; and Ruby Asquith, formerly of the Ballet Caravan, was the prima ballerina in the classic ballets.

The Christensens have built up the San Francisco Ballet School along much the same lines as the American Ballet School in New York. The object has been to found a good ballet school on the Pacific Coast, to train dancers, and to create a strong company. San Francisco is a good city for the purpose, William said, because if the dancers are interested they stay long enough to attain artistic perfection without being disturbed by the more immediate rewards of the commercial theatre, which is a disrupting influence in cities like Los Angeles. He is proud that the San Francisco Ballet has had dancers like Janet Reid, who was a soloist with Loring's Dance Players, and Hugh Laing, who is now with the Ballet Theatre.

After the war is over the Christensens are planning big things for the San Francisco Ballet. When Lew is out of the Army, we hope that one of these plans will include an appearance of the three brothers. William, Harold, and Lew, all dancing together, would bring down any house. For they are tall, they are handsome, and they are fine ballet dancers, all three.

The following entertaining account of Lew appeared in "Blood and Fire" an Army Post newspaper.

TOUGH 254th INFANTRY SERGEANT FORMER BALLET DANCER AT "MET"

Paging Robert Ripley!

We've found an actor who claims never to have been hit with rotten eggs, tomatoes or similar missiles but then Staff Sergeant Lew F. Christensen, Communications Chief of Hq. Co. 3d Bn., 254th Infantry added "The only reason they didn't throw them was probably because they'd forgotten to bring any along."

First Dancer at "Met"

Sgt. Christensen is so reticent about his personal affairs and achievements that it was almost six months after he'd been in the company before anyone knew that he was a ballet dancer, let alone that he'd been First Dancer at the Metropolitan Opera House in New York.

Born in Brigham City, Utah—which sounds so authentically Mormon that you'd expect him to have some Mormon blood in his veins— his ancestry is free of multiple marriages but flush with dancing talent.

In 1927 he started in vaudeville and in 1934 turning to the theatre, danced in the Broadway success, "The Great Waltz." In 1936 he was chosen as first dancer at the Metropolitan Opera House and while there he organized the Ballet Caravan. With the American Ballet, he later toured the United States, Cuba and South America.

Prior to his induction last Fall he was scheduled to join the Colon Theater in Buenos Aires as First Dancer but, subject to call by the Army, he wasn't permitted to leave the country.

Both of Sgt. Christensen's brothers are at present with the San Francisco Opera. His wife, Giselle Caccialanza, also a ballet dancer, was trained in Milan and was formerly with the "Met."

Studied Under Fokine

He received his early training from his parents and later studied under Fokine, Vladimiroff and Novikoff. He's been in several moving pictures including "Adventuress" and played with Zorina in "On Your Toes."

"There's no need for me to say that living without odd or funny incidents would be very dull," Sgt. Christensen said. "And I guess I've had my full share of them. Crazy things occur on the stage and the Metropolitan Opera House is no exception."

"I was scheduled to dance in the tavern scene of 'Carmen' with Rosa Ponselle and characteristic of the management of the Metropolitan we'd had no practice together."

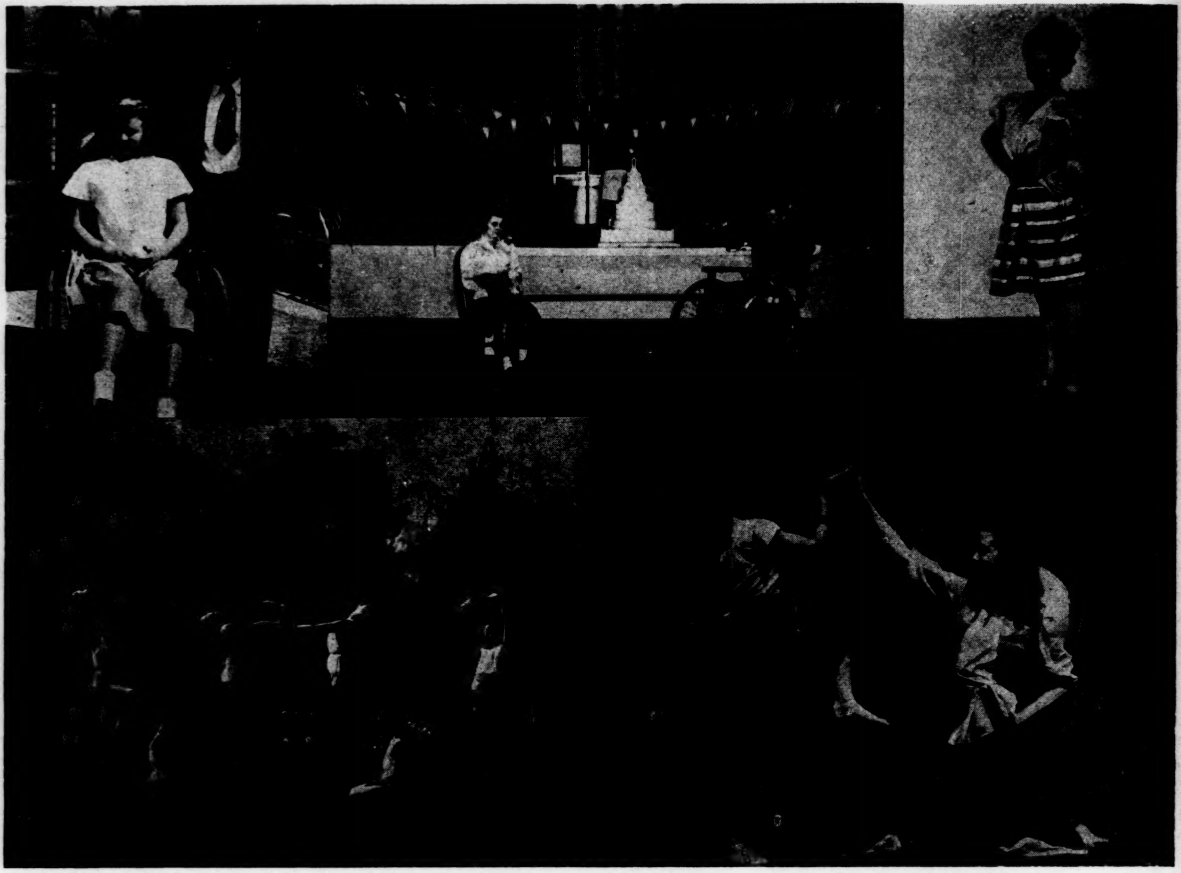
La Ponselle Heaves

"The dancing scene went off perfectly but no one had told me that still another scene followed so I started off the stage. Before I'd gotten very far though La Ponselle pulled me back onto the stage with a magnificent heave."

"They say that singers are no longer the buxom nightingales they used to be, true, but some of them, now

(*Continued on Page* 29)

Three generations of famous dance artists. Rt. to Lt.: L. C. Christensen, musician and dance teacher in the days of quadrilles. L. P. Christensen, musician, ballet master and choreographer, has one of the leading schools of the far west. L. F. Christensen, cellist, dance star of the Caravan Troop, first dancer of the Metropolitan and the choreographer of several current Ballets.



Upper left: Carolyn Pyron at Warm Springs in 1941. Upper center: Carolyn in 1942 at the Roosevelt Ball at Athens, Georgia, University of Georgia Glee Club in the background. Upper right: Carolyn, strong, healthy, and whole as she is today. Lower left: A class in Lucy Lampkin's school in Athens. Lower right: Carolyn dances with a friend.

THE DANCE - ALLY OF SCIENCE

How dancing helped this little girl in her brave struggle back to health.

There is an old proverb which says, "Desire is the mother of invention." Such was very true in the case of a fourteen year old girl, who spent seven months as an infantile paralysis victim at The Warm Springs Foundation. But this little girl wanted very much not only to walk but also to dance. Since the doctor didn't offer much hope of her ever walking again, the fulfilment of her desire to dance would seem, indeed, a miracle. Yet when science and art join hands to aid a courageous spirit, miracles do happen. Such a radiant, positive, courageous spirit is Carolyn Pyron, and this is the story of how she danced her way back to health through her daily dedication to the Art of the Dance.

On June 13, 1941, in the midst of a happy vacation, Carolyn was stricken with that dread ogre of childhood and youth, Poliomyelitis. Six weeks later, July 28th, she entered the Georgia Warm Springs Foundation, a medical institution for the treatment of the after-effects of Infantile Paralysis. Her admittance to the Foundation occurred before the visit of Sister Kenney to this country. The paralysis struck in a difficult and serious way, affecting her neck, left arm, trunk, abdomen, spine, both legs, both feet, toes and fingers. At first, she was placed in an all over cast, known as a Spicas, which reached from her neck to her toes. Later, splints were placed on both legs, and, finally, a steel corset, known as an Opponens, extended across the shoulders and down the entire length of her spine.

by LUCY PHELPS LAMPKIN
AUTHOR OF *"The Dance In Art"*
INSTRUCTOR AT WARD BELMONT

At the Foundation, she had the treatments for which the Institution is noted:

1. Massage with peanut oil
2. Hydrotherapy treatments at the pool
3. Rest in bed

(Continued on Page 31)

DANCE COSTUME

CONTRACT
DIVINE BALLET INC.
MANAGER

This connecting link between the dancer and the production only too frequently disconnects him completely from both

by ENID

Is there a dancer (or member of the dance audience, for that matter) who can honestly say that he has never been troubled by dance costumes that were somehow "just not right?" I'll venture that there is not one of us who can deny having had this feeling.

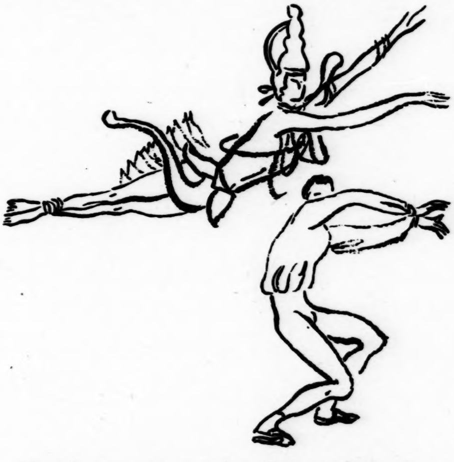
If you are a dancer, your reasons for worrying about a costume will be expressed in some such explosions as, "I can't move in this darn thing!" "It's too exhaustingly hot!" "It's impossible to manage!"

If you are not a dancer, your criticisms are usually more vague. "I didn't like the color." "It looked silly." "Why did she have to wear that costume?"

Actually, there are some very definite requirements for a dance costume; but in spite of the universal demand for these fundamentals, they are not always to be found, even in some of our finest dance productions.

First of all, a costume is expected to tell a story. It must establish the character of the dancer even before his movements do. Since a dancer does not speak, he relies very strongly on his costume to communicate his relationship to the rest of the production; to tell whether it is a romantic, classic, comic (or just a plain awful) production; and to help establish mood, define locale, period, etc.

The second requirement is the movement of the costume. Every dance has a certain line of movement. For example, the soaring elevations of classic ballet as opposed to the earth-bound oriental dances, where the arms and hands play such a major role. It is not hard to imagine the disastrous effect of a long, tight skirt on the male dancer doing the Bluebird variation in "Princess Aurora", or that of a tutu on a Natya dancer. Of course, these glaring errors only make one grin smugly and say, "Any amateur could tell that".



How dancers get up, or how they get down, never worries most costume designers, but it certainly does a poor dancer who must perform the miracle.

But why was it necessary for the exquisite Markova to wear a bestarred backdrop in "Romeo and Juliet"? To achieve a "period movement"? I am sure, it is not necessary for a dancer who is as great as Markova to wear scenery to get style into a dance. The dancer must be completely at ease in his costume, and when he seems to be laboring under it, it is a bad costume, no matter how beautiful a unit it is in itself.

People say "How well he handles that difficult costume!" their faces suffused with inner appreciation of their particular idol. What a terrible approach! It is the dancer, not the costume, that the dance should be built around. The costume must be secondary, and at the same time carry out the line of both the dance and the dancer to the utmost of their dramatic possibilities. This is only possible when the costume is built for the movement of a particular dance. Only then can it become an integral part of it, instead of a thing in its own right.

After these fundamental requirements have been filled, there is still another job for a dance costume designer, perhaps the most important job of all. It is

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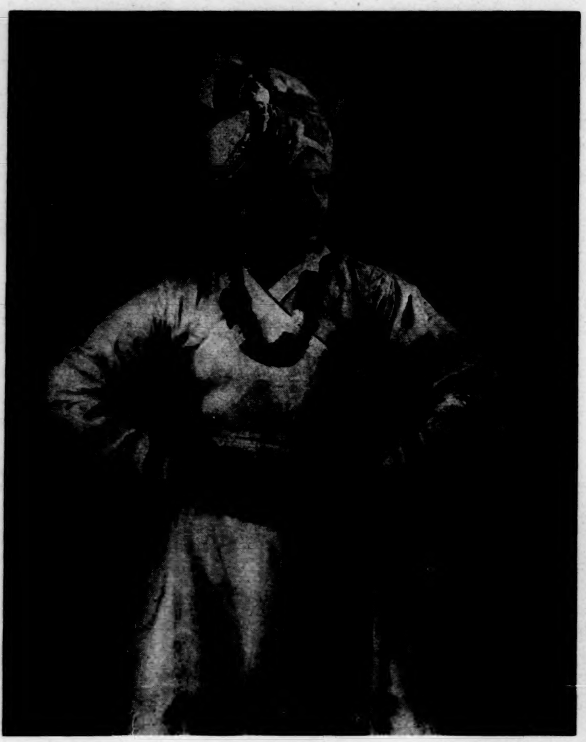
UDAY SHANKAR'S SCHOOL OF DANCE AND MUSIC



Top: Shankar as a Hindu Warrior. Right: Guru Namboodri, Shankar's teacher, on the school lawn, the Himalayas in the far distance.

by BASANTA KOOMAR ROY

"For fifteen long years, Basantada (Brother Basanta), I have been cherishing a fond dream in my mind; now that dream is about to be realized", Uday Shankar once said to me in New York with a smile on his face and a twinkle in his eyes.

"What is the nature of the dream, Uday?" I gently inquired.

"A school of dance and music in India worthy of the greatness of our historic, but fallen arts."

"I am so happy! With your power, prestige and popularity all over the world you shall be able to do great things for the world of art. Who is financing the school? A Prince of India, I suppose."

"No, no, an American Princess of Generosity who loves the arts of all the world as a mother loves her children."

"Who is she, may I ask?"

"Beatrice."

"Beatrice Straight, you mean?"

"Yes, yes, Beatrice Straight! One day in London she told me that she had decided to start the school with a little donation. She took me to her lawyer; the donation amounted to $100,000. I was so happy! And Basantada, I am so happy!"

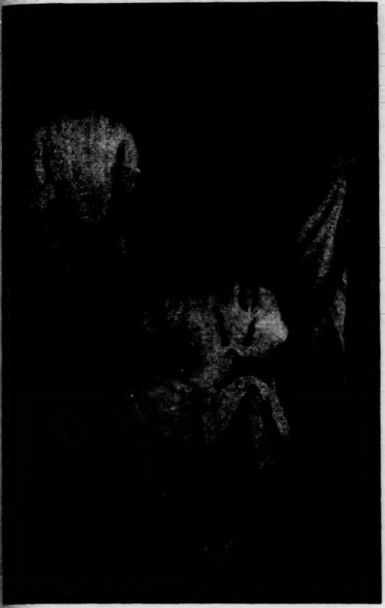
"The rich folks of America do know how to patronize the arts. Beatrice also supports the Chekov Theatre. Her great mother, Mrs. Elmhirst, (Dorothy Whitney) patronizes the Jooss Ballet at Dartington Hall in England, and helps Rabindranath Tagore's International University at Shantiniketan in India. Now I hear that Beatrice's brother, Michael Straight, goes about preaching social justice and economic equality in the slums of London and Manchester. What a family! By the way, where in India do you intend to found this school of yours?"

"Benares, I think. It is the holy city of the Hindus; and the great Hindu University is there. Benares is a great center of ancient and modern culture in India."

"But the health of Benares is not very good. I want many American and European students to go to your school to study. The brotherhood of art is a great factor for the promotion of international culture, commerce and peace."

Both Miss Beatrice Straight the actress, and Uday Shankar the dancer, travelled all over India in search of a fitting site for this school. Miss Straight wanted a place, to quote her own words: "Isolated enough so as not to be constantly disturbed by visitors, also cool enough so that students can work most of the year round, where there are water, trees, mountains, coolness—in other words, a perfect spot for Uday Shankar's proposed Center in India."

After much search and more thought, the "beautiful Himalayan hill station" of Almora was chosen. The Simtola Ridge, the highest point in the neighborhood, "struck the imagination" of the dancer. Then the government of the United Provinces under the Pre-



Shankar and Simkie with Rabindranath Tagore.

miership of Mr. B. N. Pant donated to Shankar ninety-four acres of most beautiful wooded land.

If you stand on the enchanted grounds of this "Uday Shankar India Culture Center", as the school is officially named, and look north, you will see the lofty peaks of the main ranges of the Himalayas lifting their heads in majestic waves of white fire, miles high in the blue sky above that kisses the foreheads of both India and China. On clear days you will also see all the colors of the rainbow playing hide and seek on the milk-white snows that perpetually shelter the tops of those peaks and give birth to historic rivers that fertilize the fabulously rich valleys of our India.

Again, look to the east and to the west, and you will observe ancient and holy places of pilgrimage like Kedarnath, Badrinath and Kapilavastu, where India's sages all through the ages have lived and taught the eternal truths that have guided the life of India, and are now beginning to influence the peoples of the Occident through the studies of "The Gita", "The Upanishads", and "The Light of Asia". Surrounded on all sides by the sacred memories of old and the lavishly superb majesties of nature, now stands Shankar's shrine of art.

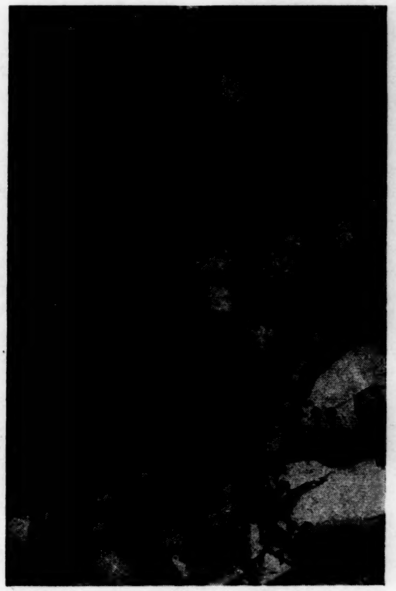
Almora is a health resort. Here dying people come back to life by only breathing the air that lingers and caresses these mountains. The temperature in summer rises to 80 degrees, and in the winter it falls to 30. It is a full five hour bus or automobile ride from the nearest railroad station of Kathgodam to Almora, a distance of eighty-two miles of picturesque road winding up to a height of 6000 ft. above sea level.

The Center was formally opened on March 3, 1940. On this auspicious occasion Shankar received messages of congratulation from men like Rabindranath Tagore, Radhakrishnan, Jawaharlal Nehru and many Rajas and Maharajas of India, besides Shankar's numerous friends and patrons in Europe and America. All India was thrilled with the news of the opening of this Center of Culture.

"The Center I have planned," says Uday Shankar himself, "is not to be a commercial academy to turn out a huge number of students. The artists who come must learn what art is, and how, by spending their labor and energy, they can ultimately create forms bearing the stamp of their individual greatness . . .

"To build up a Center which will inspire and give force to artists who wish to march ahead and to open in front of them a vista of unbending forms of beauty, rhythm and joy . . .

"In Almora I find that peace and silence which evoke thoughts and feelings and help to draw out the best in us."



Shankar performing his famous dance of Indra.

From this authentic appraisal of the mystically artistic message of the Himalayas one can fully appreciate why Leopold Stokowski, the illustrious conductor of international fame, said on his return to America after a visit to India and the Himalayas a few years ago: "One breath of air in the Himalayas is worth more than all the music of the world". In this Himalayan home of art one breathes this air day after day.

Beatrice Straight, the American girl who has made Shankar's School of the Dance possible.

Shankar has made the study of music compulsory for every student who joins the school. Ustad Alauddin Khan, one of the greatest musicians of India today, is the leader of the department of music. He is most ably assisted by the world-famous Vishnudas Shirali of the ten drums, who is the Director of Music at the Center.

In the department of dance, too, Shankar has gathered together some of the greatest teachers in different schools of dancing that flourish in different and distant parts of India. Of all the forms of dancing in the world Shankar likes the Kathakali school of dancing of South India the best. The greatest exponent and teacher of that dancing is Shankaran Namboodri. He is the guru (teacher) of both Shankar and Simkie (Shankar's charming French dancing partner). Shankar has succeeded in bringing Guru Namboodri to the school to teach. Guru Kandappa Pillai of Tanjore was engaged to teach Bharata Nattyam system of dancing, and Guru Amobi Singh came to the school to teach Manipuri dance of India's Burma border. Uday Shankar himself teaches at the Center daily. Guest teachers and lecturers from India and abroad are frequently invited to the Center to

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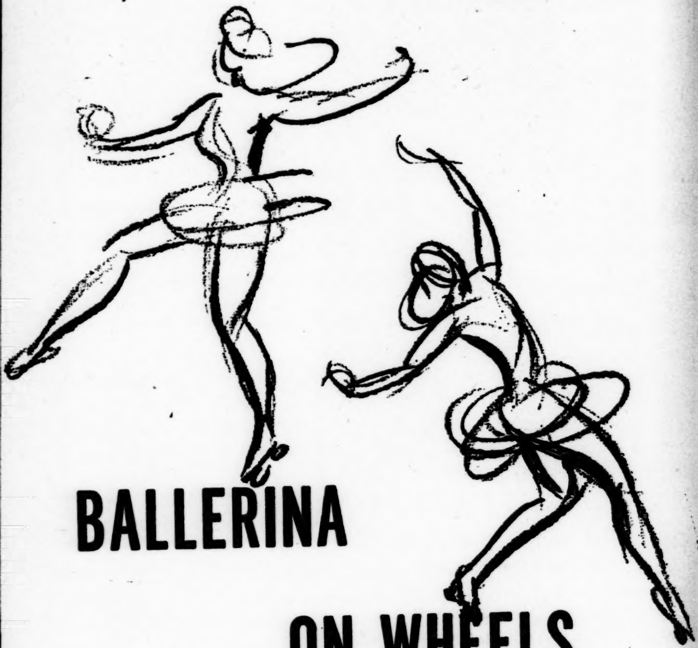

BALLERINA ON WHEELS

Gloria Nord, child of Terpsichore, takes to rollers for added speed and excitement

Picture a dainty, very blonde little ballerina with large wide-spread blue-green eyes, a piquant profile, a childlike smile and dazzling white teeth. Her hands are delicate and unusually sensitive and expressive; her feet, so tiny that she can't stand on her toes in roller skates unless the rollers are very small.

When we met her, she was wearing her yellow hair in a high golden pompadour with a water lily snuggling happily in its shining waves. In back her hair fell down almost to her waist in a rippling cascade.

"Must be Lady Godiva", remarked a wag as he came up behind her. But no, she had on a lettuce green velvet dress and smart green earrings to match. These made her eyes look even greener. Altogether, she might have just stepped out of a Hollywood movie set, so exquisite and punctilious was every detail. But the strangest and most gratifying thing about Gloria Nord is that she can look like a Hollywood ballerina and still be as sweet and unaffected as any little small town high school girl. That's something in these days of premature sophistication.

Gloria went to dancing school at the age of nine, starting with Miss McAdam, one of Los Angeles' best known teachers. Wisely, she studied all types of dancing, ballet, tap, ballroom, acrobatic, etc. At the tender age of eleven, Gloria had already danced professionally.

As her dance career progressed, she became interested in ice skating, in fact, she ice skated a whole year quite seriously. But it was not until Warner Brothers' sound stage changed into a roller rink that Gloria started on her present career. The opening night at the new roller rink she was suddenly carried away with the possibility of dancing on roller skates. The speed and freedom of the roller skating intoxicated her. She started dancing on rollers the next day. She found it more fun than anything she had ever done!

Pretty soon she was trying everything on roller skates, she had learned in dancing. To her amazement, she was eventually able to do everything on roller skates she could do in dancing and the added speed and freedom of roller skates continued to thrill her.

It wasn't long before a Hollywood theatre owner asked her to put on an exhibition. There were no amateurs in the field at the time and few professionals, none of whom went in for ballet dancing on roller skates. It was't long before Gloria was booked to appear as an exhibitional roller skater in 200 rinks.

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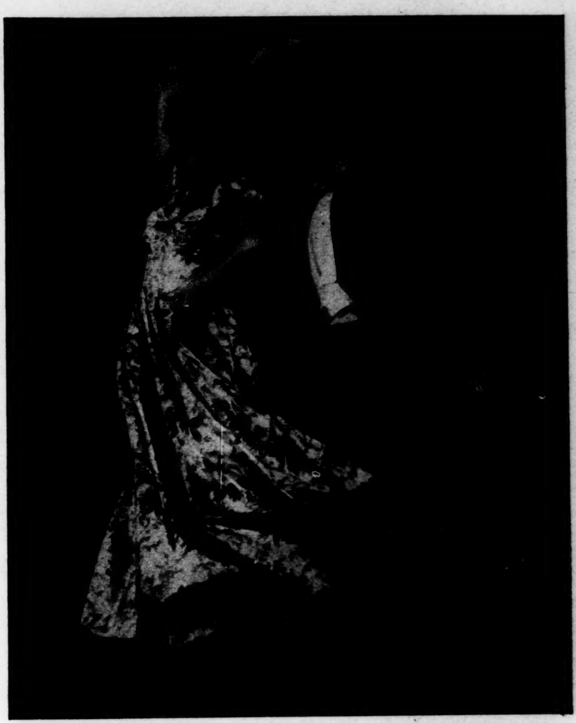
DANCING FOR MEN

by WALTER EVERETT

A he-man tells what happened when he joined the College Dance Club



H. L. Garren, Jr. dancing a modern interpretation of the waltz with a pretty co-ed at the dance recital at Fredonia College's Dance Club.

Left: The men dance the rhythm and movements of labor. Right: Miss Annabelle Ranslem, dance teacher and director at Fredonia College.

This is an interview with H. L. Garren, Jr. He stands six feet two inches and is plenty husky. He has a deep voice, a decisive way of talking and a mischievous twinkle in his eye. He's a man's man.

Two years ago, he began to put on weight. He tried all sorts of things because he refused to be a fat man. Finally, someone said, "Try dancing". With characteristic unselfconsciousness and decisiveness, he joined the Fredonia State Teachers' College Dance Class, where he was a sophomore, (and how the fellows did razz him!)

"It's only to lose weight, don't be alarmed," he reassured them.

Then H. L. Garren, Jr. began to get intrigued with dancing. First of all, his weight normalized almost immediately, he began eating what he wanted, and still his weight stayed put. Moreover, he was having a swell time in the dancing class. But the thing that really got him was, that the five foot slip of a dancing teacher, Annabelle Ranslem, could do things he couldn't do, in spite of all his athlete's training.

Recital time came. He was invited to take part. Well, he sure would, if only to convince the rest of the fellows that this dancing had something for the regular guy.

Well, when the word went around that H. L. Garren, Jr. was going to be in the dance recital, that was something! But all that his hecklers could get out of him was, "Come and see the recital and find out for yourself." Well, they did come—in droves—for a Roman holiday!

The first number by the men was a vigorous rhythmic fight, and it brought down the house. The next number was a square dance that was so strenuous that H. L. Garren, Jr., himself, got tossed into the wings with a bang. Again loud applause! Then a group of fellows did a Sailors' Hornpipe. That set well with the audience, too. Gosh! was there going to be nothing to laugh at?

Then came a number called "Work" in which the men danced the conflict of men and machines. It was strenuous, dramatic, and took plenty of brawn to put across.

Finally, there was a waltz with a very pretty girl. Well, by this time, the fellows began to wish they were in H. L. Garren, Jr.'s place.

After the performance, Garren took a long breath. "Now," said he, "I've got to go out and argue with those fellows the rest of the night about dancing."

But he was wrong, the fellows were already pouring into his dressing room and congratulating him in a big way. "It was swell." "Dancing like that is O.K." "How do you get in this dance class?" "Show me how to do that leap turn in the air without landing on my face, will you?" and similar expressions of approval could be heard. Some of the fellows were even sports enough to apologize for all the ribbing they had handed out during the winter.

When we interviewed H. L. Garren, Jr., this summer, he was still in the pink. He was off on a furlough from Navy Training Division at Hobart College, Geneva, N. Y. We asked him for his sum total score from the dance class.

'Well," he said, "I lost the 45 pounds I needed to lose, and it looks as though they are lost for good. I still eat what I want, enjoy my food and stay at a normal weight.

"I find I have improved greatly in sports. I am more sure footed, more flexible. I never tire. I can stand up

(*Continued on Page* 29)

ENEMY SIGHTED

OBJECTIVE HIT

LARRY SOBEL

THE MANEUVER

Inspired by Fred Astaire and Joan Leslie in RKO Radio's "The Sky's The Limit". Music: "A Lot in Common With You". Dance by Aennchen with photographs posed by Aennchen and Rick.

1. **Enemy Sighted:**
   Boy and girl in closed dancing position. Boy steps L. bk of R. into conversational position, Step R. in place. step together into closed position with L. & R. Girl does counterpart. Boy stands in place and twists girl to her R. & L without dropping hands. Girl sights enemy when twisted away.
2. **Objective Hit:**
   Step R. moving R. knee and hip in a circular movement to R. Slide L. foot up to R. Repeat 3 times. Boogie walk front R.L.R.L.
3. **Cross Fire:**
   Girl does a circular boogie movement with L. leg crossing over boy's R. leg. Boy does same with R. leg over girl's L. Both clap and jump to R. side on both ft. throwing hips to R. and reverse.
4. **Over The Top:**
   Shorty George Fwd. R. L. R. L. Double time Shorty George, R. L. R. L. Jump fwd. on both ft. (ft. apart, knees bent in, head back, lean back, point index fingers down) Stamp R. & L.
5. **Victory Is Ours:**
   Girl goes under boy's L arm turning to R. Boy goes under girl's R. arm turning to L. Lunge fwd. R. move R. shoulder down and L. up simultaneously, reverse shoulder movement. Finish as in picture.

To jitter or not to jitter, that is the question.

"Life Magazine" devoted the cover of its August 16th issue and nine pages of the magazine to the "Lindy Hop", classical jitter jive of them all.

Congratulations, "Life", on being so dance conscious and on your excellent photographs of dancing movement. The dance profession will cherish this layout as a valuable addition to its historic shelves and dance libraries.

In order to make the subject of "Jitterbugging" less emotionally controversial, we would like to go back even further than "Life" did in its historic sketch.

As long as there have been young people in the world, there has been jitterbugging.

In 1912, the bunny hug, turkey trot and the grizzly bear caused an even greater furore than the "Lindy". I remember my charming dancing teacher told us that she hoped, she would never live to see the day any of her pupils would do these dances.

In the gay ninety period, the racket and waltz reverse were branded wild and uncouth.

Still further back, the polka burst on the conservative elders as the dance inspired by the devil. But what a gay and charming deviltry it was with hoop skirts bobbing all over the place, actually revealing the pantalooned knees of the gay young belles. No wonder an irate father in a letter to his wife reported that he entered the ballroom, "to find our lovely daughter being made a whirligig. I

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CROSS FIRE

OVER THE TOP

VICTORY IS OURS

strode to the middle of the floor and rescued her, bringing her home. I grieve to report that in the short time I observed this new madness called the polka, I saw well above our innocent little daughter's shoe tops."

We doubt very much if the "innocent little daughter" appreciated this rescue from the 1850 jitterbug.

Even further back, the waltz which first permitted the gentleman to put his arm around a lady's waist (in public), was branded as outrageous. The queen of England fainted when she first saw it performed in the royal ballroom. But the queen had presence of mind enough not to faint until she had prohibited the waltz in England.

Even Lord Byron, who goodness knows was no prude, wrote a poem condemning the new dance atrocity.

Today the problem of irrepressible youth is only the age old problem. In the teen ages, there is terrific vitality that must be expressed some way. Dancing is a wholesome and healthful outlet for this God-given energy.

We have in the big cities a new problem of first generation European peasant stock with its vigorous agricultural blood and muscle. But we chain these vital young people to typewriters, trucks, and production machines all day. By sundown, they have such a suppressed desire to move that only a major workout like the "Lindy Hop" will satisfy them.

In more normal communities where young people have sports and other outdoor recreation, the dancing is not required to be such an all around workout. However, it is always a bad sign when boys and girls "mozy" around a ballroom doing only the humdrum "side close step." They must be sadly lacking in vitality, dance interest or dance training. Worse still, it may be a dangerous sign of repression.

Another thing we must all be willing to acknowledge in these enlightened days, is that the ballroom dance is, always has been, and always will be, a love dance. Dancing between the sexes goes back even to bird and animal life. It is a basic and beautiful expression of erotic interest

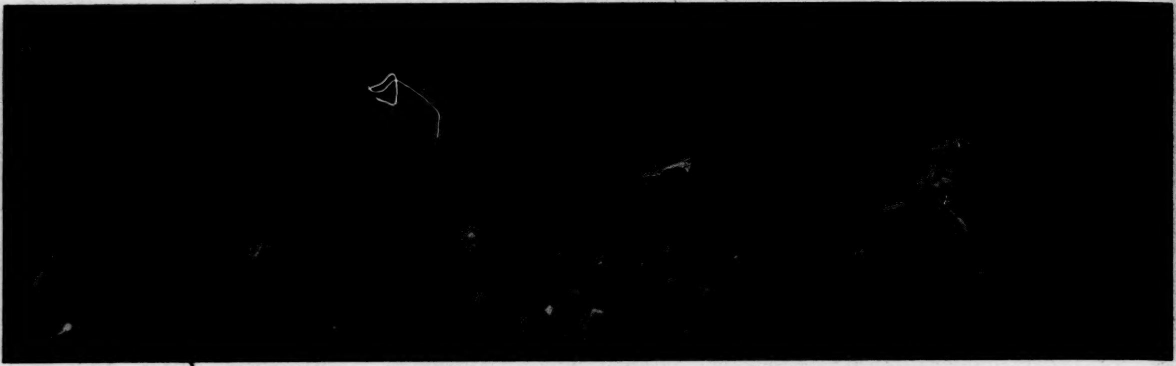
(*Continued on Page* 27)

photo: Metropolitan

Aennchen and Rick present the "Maneuver" before the American Society of Teachers of Dancing at their annual convention in New York.

photo: Metropolitan

Aennchen and Rick present the "Maneuver" before the Dancing Masters of America's annual conference which was held at Hotel New Yorker.



Colorado College presented a dance version of Orestes and the Furious at the Summer session this year. Production was devised by Hanya Holm, and music by John Coleman.

DANCING FOR COLLEGES

by MARY JANE MARR
University of New Hampshire

The importance of dancing as a part of college life and social adjustment has been too often neglected in the academic and extra-curricular activities of both the segregated and co-educational institutions. According to recent studies, general college students do not have access to as much dance as they want. Further, it was considered that there was a general lack of adequately prepared teachers in the field.

Cooperation of existing extra-curricular dance groups with other campus organizations has gradually strengthened the idea of dance classes until they are now being adopted as established parts of the curriculum.

First, let us consider social dancing. Its value in helping to adjust the high school adolescent to his social surroundings has been fully acknowledged by adolescent psychologists. There are, however, many young adults who would greatly profit by college dance instruction if such was available.

The freshman who joins a fraternity or sorority, for example, finds himself at a definite disadvantage if he cannot dance well. He is "on the outside looking in" when his society gives house dances and plans big weekends. Perhaps he is a person who never had an opportunity to learn ballroom dancing in early years. Or, perhaps, as is often the case, he was sent to a dancing school when he approached that "awkward age." If he became discouraged in his attempts he did not make much progress; he felt ill at ease, he did not know how to act in the presence of members of the opposite sex, (and, besides, his feet didn't seem to be "dancing feet," they were just large, clumsy, unmanageable ones.) Lucky is such a person who enters the college which offers an adequate chance for him to learn how to dance.

For the students who have had the fundamentals of ballroom dancing, a course in advanced work which enables them to enlarge their repertoire of steps and make them "Smooth Susans and Smooth Stephens" as far as dancing is concerned, would be received with enthusiasm. Teachers in this field will find never-ending happiness in their work because the pupils are so willing and eager.

The revival of interest in American square dancing has been felt in colleges and already many have taken up this vigorous and lively form of recreation. Instruction in calls, music, and movements of the square dances together with some in the old-fashioned round dances are woven into interesting class work.

The success of social dance courses is illustrated in the University of Illinois where they have been established. They help in overcoming undeveloped social attitudes, minor physical defects, shyness, or self-consciousness.

Because the Dance is an art, and a part of American culture, we are justified in considering it within the bounds of the school curriculum.

For both boys and girls, dancing (Denishawn, modern, etc.) furnishes excellent exercise for general health and body building. The strenuous exercise required of dancers, for example, is fine training for varsity football,

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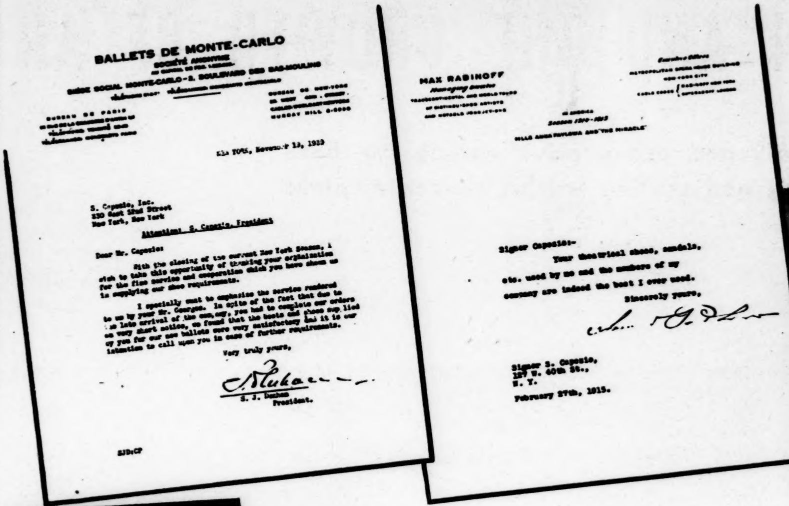
Phyllis Brown dancing at the Redlands Bowl this summer. After finishing at University of Southern California, she has decided to devote her entire time to a dancing career.



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ORGANIZATION AND THE GROWTH OF ART

A timely and provocative article for both dancing and skating worlds to contemplate

by ALAN E. MURRAY

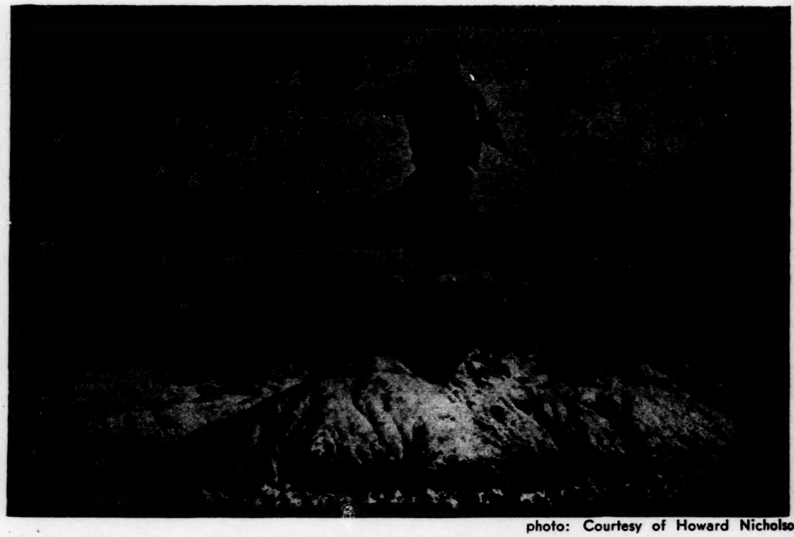


photo: Courtesy of Howard Nicholson

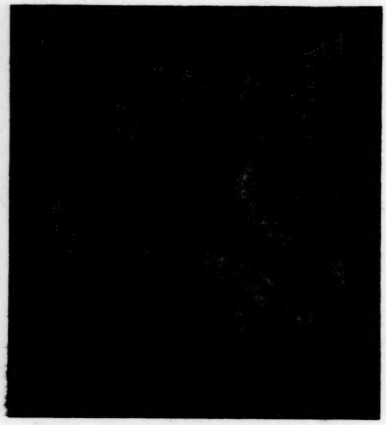
Graham Sharp, at one time world champion, leaps with both athletic power and artistic form.

Jean Borlin, the Swedish choreographer, pays skating the dubious compliment of depicting a machine civilization, which he derides in terms of a "Skating Rink".* The monotonous round and round of the skaters all too admirably suits his purpose in the ballet of that name, wherein he pictures civilization in terms of its skating dance.

The wheel-like nature of skating makes it more readily susceptible to a machine-like organization of movement than any other form of dancing. Skating, in some of its phases, can be seen to be the ideal dance of the modern monster, Organization. Charlie Chaplin's hero in the movie "Modern Times" would only have had to submit to the tyranny of "prescribed" skating to present a complete picture of dehumanization. But Chaplin chose to leave some spark of humanity in the quaint character whom he made at last take to the road in defiance of the machine.

Total history might be pictured as a transit of life from its birth in a swamp to its death in a test tube. True art has its roots in the swamp of prehistory and the retorts of academic or organized knowledge provide it with scant nourishment. Hence we have the phenomenon of a Jackson Haines springing from the unorganized swamp of American skating in the 1850s; and the great unlikelihood of any such artist arising from the rapidly organizing scene of modern skating. For purposes of art, the swamp of skating, presenting a tangled maize of types and variety was at one time a fertile plasma.

Daisy Spies and Rolf Arco interpreted old age by a skating dance, in the "Seasons of Life."
photo: Enkelmann



It is just because all organization is directed to the elimination of chance and accident that the "One chance in a million" is eliminated also. In this, lies the defect of organization and its science, politics.

At this time skating is in the act of reaping the largest box office that has ever been showered upon an offspring of Terpsichore. The skate is no mean amplifier to be sure! It builds up body movement almost to the point of flight, and now, it seems to have the key to a golden deluge via the little wicket gate. Sadly enough, in the field of organization, skating also breaks all precedent.

The dangers of organization, from the standpoint of art, are nowhere more apparent than in certain phases of skating. The present tendency of organized skating in the field of its dance sessions affords example. With admirable discipline and control, and much practice, a body of skaters on the dance floor, succeeds in presenting to the spectator all the aspect of a huge machine with many cogs or wheels. The skate and ice provide a magical oil which lubricates the whole to such a state of smooth running, that at first glance one is carried away with the brilliance of the inter-locking display.

(*Continued on Page* 26)

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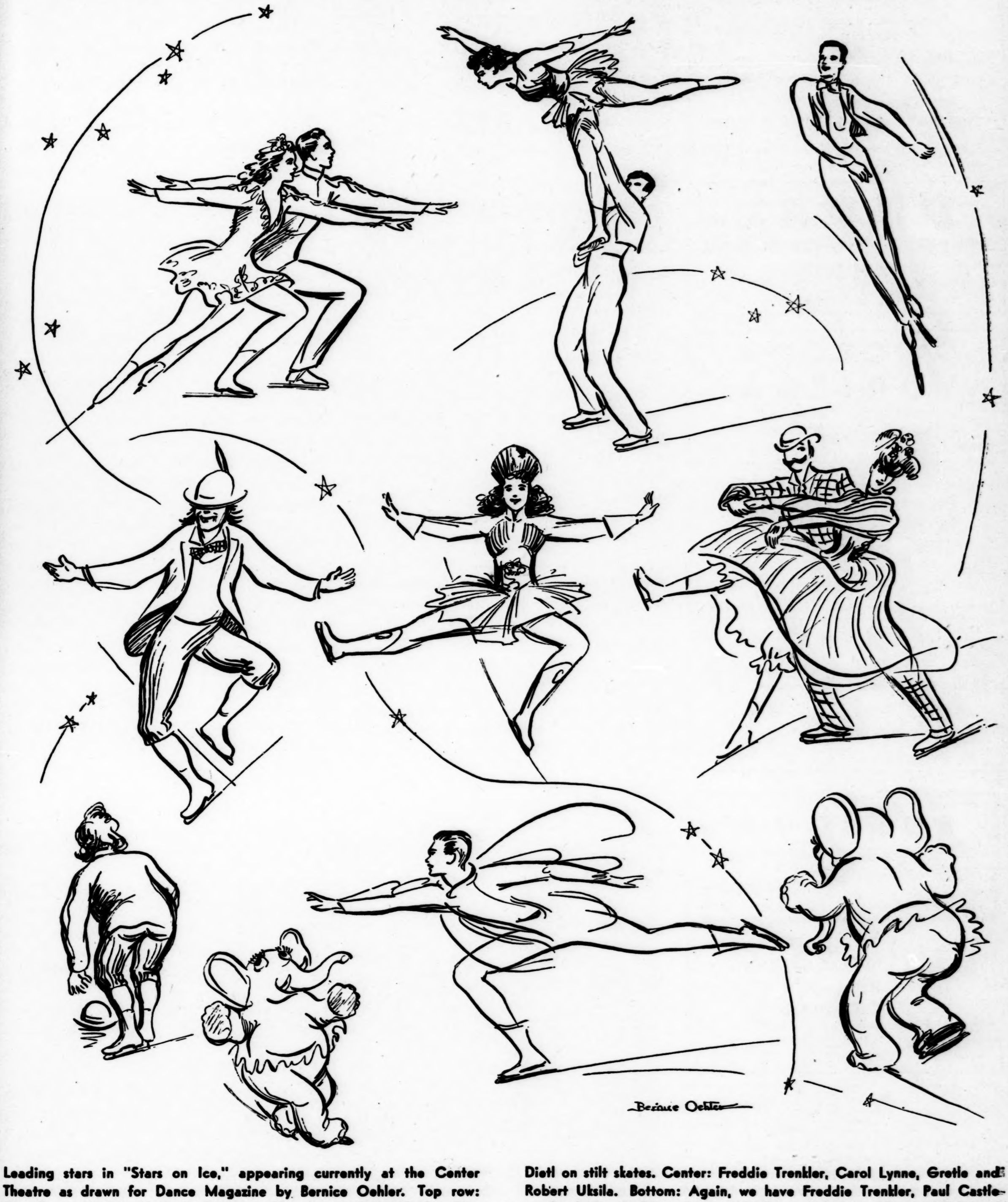
*See Arthur Michel's article, page 37, April Dance

CENTER THEATER'S NEW ICE SHOW SCORES



Leading stars in "Stars on Ice," appearing currently at the Center Theatre as drawn for Dance Magazine by Bernice Oehler. Top row: Tom Toye and Muriel Pack, Corrynne Church and Bob Whight, Fritz Dietl on stilt skates. Center: Freddie Trenkler, Carol Lynne, Gretle and Robert Uksila. Bottom: Again, we have Freddie Trenkler, Paul Castle as the little elephant, James Wright, and last is "Papa Hefalump."

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News, Cues and Hullabaloos

When FRED ASTAIRE was in Boston recently dancing for the 3rd War Loan Cavalcade, two WAVES spotted him on the street and stopped him. Fred thought they wanted an autograph and reached for his pen. But to his surprise the pretty WAVES asked, "Will you teach us the Furlough?" The WAVES had just read all about it in Dance Magazine.

NIKOLAI FATULA, who finished on the coast with Gertrude Lawrence's "Lady In The Dark," will remain in Hollywood for picture work. His first will be Ali Baba at Universal, then an oriental specialty at Monogram in "Sultan's Daughter". After this he goes to Columbia for "Cover Girl" with Rita Hayworth. Fatula intends to work on the coast with Carmalita Maracci. He was formerly leading dancer and ballet master with the Pittsburg Opera Society under Dr. Bakaleinikoff. Nikolai has also danced leads in some of Ruth St. Dennis' ballets.

Hurrah for our side! A dancer won the $600 first prize for the best radio play over Dr. Christian Hour. Her name is HARRIET SCHONBERG, and she teaches at Hinsdale, Ill.

THE AMERICAN BALLET SCHOOL deserves a pat on the back for ability to pick winning material for scholarships. The following winners of these scholarships have recently been offered places in the Ballet Russe: NIKI MAGELLANEZ, PAULINE GODDARD, MARY ELLEN, HERBERT BLISS and YVONNE CHONTEAU, the winner of the scholarship in 1941, who joins the Ballet Russe this fall at the tender age of fifteen years.

Pamphlet on "Recreation, a Resource of War" published by the Federal Security Agency, lists dancing as one of the number one assets in the war program.

MARINA SVETLOVA has been signed as premier ballerina for the Metropolitan Opera Company. Congratulations to the Met. for choosing such a lovely, all-around ballerina. Alexis Novikoff will continue as ballet master, which is more good news.

PAUL DRAPER is the proud father of a lovely baby girl. What a dancing baby this should be with Paul as papa and Heide Voessler as mama. Incidentally, Paul is a smash hit at Roxy's doing a program of tap dances from Bach to Boogie Woogie, and acting as his own master of ceremonies at the same time.

The following dancers have entertained recently at the AMERICAN THEATRE WING STAGE DOOR CANTEEN: PAUL DRAPER, TOOTSIE MOLITOR, MADELINE WHITE, LISAN KAY,

Lester Horton created this Chinese Boogie Woogie which is making a hit at the Folies Bergere.

IRIS DE LA ROCHE, GRACE and MICKEY CARROLL, PEARL PRIMUS, ANITA PETERS WRIGHT, MARGARET SEVERN, ANN CARROLL, ERICK VICTOR, BUNNY HALLOW, CABOT and DRESDEN, BEBE MONTAGUE.

Two senior members of JOSEPH LEVINOFF's Children's Ballet have now grown up sufficiently to join the Radio City Music Hall ranks. SANDRE GRUBEL is now a member of the Rockettes; and DOROTHY BERGEN, a member of the Ballet . . . Mr. Levinoff, besides continuing with his New York School and Children's Ballet Company, is guest teacher at the Susan Sawyer School in Montclair, N. Y.

Members of the San Francisco Ballet company, including prima ballerina RUBY ASQUITH and premier danseur FRANK MARASCO, are currently appearing in "The Rose Masque," (a west-coast "Rosalinda") . . . The balance of the company is preparing for the October 7 opening of the San Francisco Opera Season whose itinerary includes Los Angeles, Pasadena and Sacramento, following the regular Opera House series . . . Meanwhile, on September 12 the Marin County Musical Chest played host to the company. ASQUITH and MARASCO did the "Bluebird". Another feature was the debut of BEATRICE TOMPKINS, former soloist with the American Ballet, in Mr. Christensen's "Coeur de Glace" . . . In December the company will reassemble, and will open its own series of performances at the Opera House with members of the Symphony under the ballet's own conductor, FRITZ BERENS. A limited Coast tour will follow, transportation facilities permitting . . . Winding up the coming fall-winter season are two performances as "guest stars" on the regular San Francisco Symphony Orchestra series. The dates are tentatively set for one each in February and March . . . The company's current repertoire has several new ballets by WILLIAM CHRISTENSEN, among them: "Beethoven Sonata," "Winter Carnival" and "Amor Espanol" . . . "Coeur de Glace," "In Vienna," "Coppelia (3 Acts)," "Swan Lake (complete version)," "The Bluebird," "Romeo and Juliet," "And Now The Brides," and "Chopinade" continue to have strong appeal.

This summer, RUTH PAGE had a company of forty (almost all Chicagoans) and did "Aida" and "Carmen" at Soldier's Field, and then in Pittsburgh and Cleveland. They had enormous crowds and people seem to want summer opera alright. Ruth Page is going to Texas to give a solo concert of her poems at San Antonio, then to Louisville, and Evanston. Her partner, BENTLY STONE was in Chicago on his furlough last week and reported he has a place and time to practice in the service. He is in fine dancing condition as a result.

Sunya Shurman appeared at the United Chinese Relief held at West Nyack, New York on Sept. 25th, presenting a typically Chinese dance.

MIKHAIL MORDKIN, after spending the summer in the country raising a victory garden, has returned to conduct classes in ballet at the Master Institute of United Arts. Both Mr. and Mrs. Mordkin are expert gardeners. Despite the joys of rural life, however, Mr. Mordkin is eager to return to teaching his young students.

GEORGE TRAINOR has joined the armed forces but his students are carrying on. HELEN McKENNA is now heading the school.

Dancers and skaters are having a big time at Roxy's with SONIA HENIE's picture, and PAUL HAAKON and PATRICIA BOWMAN dancing on the stage . . . Incidentally, Roxy's Theatre is making a name for itself for presenting top notch dancing stars.

Miss BERNICE OEHLER came down to see us recently and told us it reminded her of the story about the Idaho farmer who came to New York for a visit. When he was asked how he liked the big city he said, "Fine, but you're so far from everything."

(Continued on Page 30)

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SKATERS DANCE AT LAKE PLACID

by ELISABETH DAUB and BILL HICKOK

The beginning of August saw enthusiastic ice-dancers hurrying from all parts of the country to the Annual Summer Dance Conference at Lake Placid. For two blissful weeks they danced twice a day, took lessons and tests, and wrestled anew with choctaws, clean edges and their partners. Every evening, after the dance session, a few exhausted ones went straight to bed and a few hardy ones stayed on the ice, working on their dancing as long as a knee would bend or their shoulders turn; but the majority gathered in little groups in the different inns and talked skating until the wee hours. They discussed skating in general and in particular. They spoke of the famous skaters of the past and present and argued in a friendly way as to who was the greatest. Then they started talking about their own skating and dancing, the difficulties of the Continental Waltz which seems so simple, the cut-off in the Foxtrot, the mohawk in the Fourteen-step and those gremlins of all dancers, the ubiquitous flats. Most of these conversations were forgotten by the next day, but a few points lingered in their minds. Someone from Michigan had given a Pennsylvania skater some new ideas on the Tango, and New York and Kansas had exchanged opinions on style.

That is one of the most beneficial features of the skating at Lake Placid, the fact that skaters come from all parts of the country and can watch each other dance and discuss their theories. In this way no one section is isolated from the national trend and the national standard is constantly being heightened and improved by the gradual addition of the best in style and technique that is being developed by the dancers in the different clubs.

The highlights of the period were the Dance Judges School and the Annual Summer Dance Competitions. The competitions were divided into four classes: First was the Junior 4-Dance Competition (Waltz, Tango, Foxtrot and Fourteenstep) and because of the large entry list, it was run off the last Friday of the dance period and took nearly the whole evening. Qualification to enter is not determined by age, but by dancing experience; only dancers being eligible who have not previously won junior events or placed in senior events in similar Dance Competitions throughout the country. The winners were Mabel MacPherson and Dick Button of the Philadelphia Skating Club and Humane Society.

Saturday night the Open Waltz, Senior 4-Dance Competition and Open Fourteenstep Competitions were held. Elisabeth Daub and Bill Hickok from the Hershey Figure Skating Club won the Waltz. Susanne Uksilla from the Washington Figure Skating Club and Harold Hartshorne from the New York Skating Club won the Senior Dance. Mr. Hartshorne many times has been National Dance Champion.

Some of the Dance celebrities who attended the opening of Fred Astaire's new picture, RKO's "The Sky's The Limit" at the Palace Theatre. Left to right: Nadje, Mr. and Mrs. Don Bergenau, Jack Gansert, Rudolf Orthwine, Lea and Stuart, Valva Valentinoff, and Dr. Arthur Michel.
photo: Metropolitan

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The Fourteenstep was won by Mrs. Shroeder of the New York Skating Club and Wilbur O'Brien of the Commonwealth Skating Club, Boston.

The Dance Judges School consisted of an open discussion of dance judging and the proper methods of doing the various test and competition dances with most of the emphasis on the Silver Test dances as they are of greatest general interest. It had been hoped to hold in addition a discussion period about the more difficult Gold Dances, but time did not permit.

One ever vexing problem which created discussion throughout the whole dance period was that of the standardization of our ice dancing. There are a number of ultra artistic skaters who maintain that dancers in competition should be given complete freedom to alter the dances any way they choose in order to produce greater artistic effect. There are others who think that the dances should be prescribed down to the smallest movement of free leg, hands and head and anyone not following these directions should be penalized and the championship awarded to the couple having the least deviation from the prescribed movements. Both extremes are wrong in the opinion of most members of the National Dance Committee and this Committee through their chairman and the judging rules is seeking some middle ground which will allow the dancers to express their own interpretation of the dance and music and at the same time will allow the judges to evaluate the competitors on recognized and published standards of performance in skating the prescribed dances.

It is frequently possible, especially in the more difficult dances, for skaters to alter the routine of a dance slightly so that the skating of the dance becomes comparatively easy. Thereby, they are able, with less skating ability, to produce a more esthetically satisfying and artistic performance. Since the judges must judge skating ability as well as the artistic effect in a skating or dancing competition, it is necessary to penalize severely dancers who do not follow the prescribed routines and patterns of the dances. In fact, accurate and unbiased judging is as hard to achieve as is dancing perfection and unless definite standards can be set up and are known to all competitors and judges, the competitors will not feel confidence in the results and the value of the competitions will be lost.

(*Continued on Page* 27)

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DANCING FOR COLLEGES

(*Continued from Page* 16)

track, boxing, etc., because of the stress placed on timing and rhythmical coordination, so important in all sports.

Although the average college athlete would be quite unwilling to elect a dancing course as part of his Physical Education, it should be incorporated in his training program with an understanding of its true purpose. Here one must get rid of the idea that it is a fancy for pretty girls; the college athlete must think of it as a means of strengthening specific body muscles, a virtual "science of body mechanics," extremely useful in physical training.

Courses of this sort in Colorado State College of Education, Temple University, and other institutions have been presented in a straightforward clear manner, and were accepted wholeheartedly by the students.

Dancing of all types teaches poise, good posture, balance, and grace to its students. For this reason it is valuable to all. Especially in this consideration we see it playing a part in the "theatre arts" and it should be included in the curriculum of those who prepare for dramatic work. Those who are merely seeking the general cultural background of a college education, and those who plan to make a place for themselves in the social, professional, or business world need it.

Courses in dancing are readily utilized by teachers in pageant work, appreciation studies, musical productions, and extra-curricular activities. They should be supplemented by study of music, art, poetry, literature, and psychology, for study of additional subjects such as these is found to stimulate the pupil's interest in the dance.

Dance teachers should be warned against overlooking individual physiological differences in pupils. The pupils capacity and growth under training should be observed carefully. Moreover, medical check-ups and P.F.I. (Physical Fitness Inventory) tests should be used and, in conjunction with medical advice, are of paramount value to teachers concerned with physical effects of dance training on pupils.

In summarizing the values of the dance in the college Physical Education curriculum, I will point out a few major considerations:

I. Basic benefits of the dance in the development of a well-balanced personality, poise, health, and emotional adjustment.

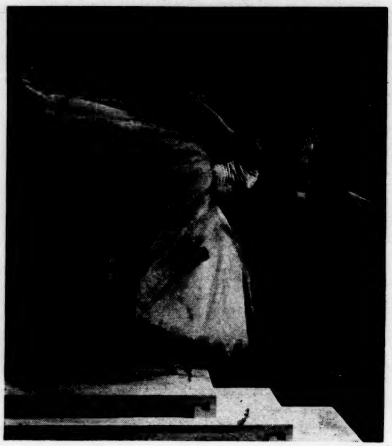

photo: Romaine

Jeanne Hays, as she appeared in a recital at Redlands Bowl, this summer. Miss Hays teaches modern and ballet dancing at Redlands College.

II. Social value.

III. Recreational value.

IV. Correlations of the dance courses with other academic interests, such as costuming, publicity, sets and staging, lighting, music, drama, and program direction.

V. Carry-over value as a form of recreation and amusement in after-school years. Students are encouraged to see the professionals at work, such as Humphrey, Holm, Weidman, Schoop, etc., and are certainly better equipped to appreciate the art after they have been with it themselves.

VI. Cultural value, and an opportunity for training the mind in creative thinking.

SHANKAR'S SCHOOL

(*Continued from Page* 11)

teach, and to lecture on their specialized fields of art.

It takes five years of whole-hearted study to graduate from Shankar's School. The studies for the first year include: elementary physical exercises, walking, expressive movements, development of the sensitiveness of the body, improvisation, concentration, imagination, group feeling, observation. For the second and the third year: development of the foregoing in a constructive form, plus knowledge of space and the psychology of movements, sense of color and line, relation of dance to drama. For the fourth year: development of the creative power, characterization and elementary make-up, refining of technique. For the fifth year: composition, dance direction, costumes, ornaments, make-up, stage lighting. Before long, Shankar expects to open departments for specializing in music, drama, cinema, direction, and criticism.

The Center now has a large main studio, many small studios, dressing rooms, store rooms, large community dining hall, workshops for the manufacture of costumes, jewelry and musical instruments; picture gallery; museum of costumes, musical instruments and icons; quarters for research departments, an open-air amphitheater with a seating capacity of 10,000 people; and a library of books on arts, philosophy, psychology, literature, old manuscripts etc., etc. The Center club rooms are used for indoor games and reading of newspapers and magazines.

The school opens at 8 A. M. each day with a constructive talk for all the students by Shankar, and closes at 8. P. M. with a class on improvisation conducted by Uday Shankar, himself.

Students have been coming in from all over India, from all walks of life, and from all castes and creeds—Hindus, Moslems, Christians, Sikhs, Parsis and Jains. The most encouraging thing about the school is that there are quite a few school teachers, some from normal schools, who are studying the short courses with the intention of teaching boys and girls of India our music and our dances. Shankar has endowed dance with a new dignity in India, a land where only a few years ago dancers were looked down upon socially.

There was also a tragic time when the Princes of India did nothing to patronize Shankar and his work. Now that an American lady has so graciously helped in the opening of this great center of dance and music in India, the Princes of India, and other wealthy merchants and manufacturers are showing growing interest in Shankar's work, and are even patronizing this center of art in Almora. His Highness the Maharaja Gaekwar of Baroda, himself, visited this center, saw with his own eyes the splendid work that Shankar was dong, and saw also a performance of Shankar's new Ballet "Labor and Machinery".

After the performance the young Maharaja went on the stage and said; "I am very pleased with the work that the Center is doing, and I wish it a

(*Continued on Page* 30)

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ORGANIZATION

(*Continued from* Page 18)

The spectacle presents all the beauty of the intricate machine, but in the end its spiritual effect on both participant and spectator is depressing.

It is apparent that such discipline is valuable to political and financial considerations because a greater number of disciplined cogs will fit into a machine than will free cogs on their own. But how one is tempted to play the monkey wrench after viewing one of these smooth running rink mechanisms.

The natural counter-force to such tendencies of over-organization lies in the individual professional. In dancing the free spirit of professionalism is always present as a check on the deadening and mechanizing tendency of organization. There is always the opportunity for an individual who is sure of himself and his work, to inaugurate a new movement which will survive and function in terms of its innate vitality. This avenue of freedom, open to the dance professional with originality, effectively disrupts any political machine that becomes too efficient in its 'smooth running' and 'lubricated' aspects.

In skating, (ice and roller both) the balance in art can be upset by a bit of riband. The power of making awards in amateur skating competitions is in danger of upsetting the whole apple cart of art where skating is concerned. The glory of achieving an award is of such potent appeal to most humans that the body that holds the power of bestowing holds the lash over the whole situation.

To further cramp the skating professional, it has never been possible for him to own his own place of practice or instruction. He has to work on refrigerated ice and it means a large investment involved. Therefore, it is only by a considerable body of people banding together, that the expenses can be met. But an artist of any caliber is always a law unto himself. However, there yet remains to be discovered a club or body with sufficient insight to choose the artist ahead of the "recognized thing" or the "politically expedient".

Perhaps the greatest single step forward in the liberating of the professional from group politics has been made by the appearance of the professional show. In these instances, professionals have at last broken through

(*Continued on Page* 32)

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MANEUVER JITTERBUG

(*Continued from Page* 15)

and is a biologically sound way of choosing a mate.

The Negro contribution to the dance in this country has been very great. Full of unspoiled, God-given rhythm, they have started an entirely new vogue of spontaneous, rhythmic patterns.

Then, too, the real Negro still presents an unspoiled primitive in the midst of our sophisticated city life. He is amazingly unrepressed and unselfconscious. His joy in sheer movement is an inspiring sight. Naturally, his romantic philosophy and expression differs somewhatly from that of the highly sophisticated white man.

The crux of the matter is for each race, each generation, each person to be sincere in dance expression. It is just as grotesque and undesirable to see the Harlem Negro attempt to copy the sophisticated, white dances, as it is unpleasant to see our young, white boys and girls pattern their dances after Harlem.

With the war using up the vitality of our young people, there is slightly less jitterbugging. Then, too, the orchestra leaders report, boys on furlough ask for romantic music not hot numbers, when they take their girls out dancing. This is easily understood. However, the canteens and U.S.O. dance committees report that the city boys want to jitterbug, the country boys want to square dance, etc. This gets us right back to our theme. We dance out the kind of people we are, and that is as it should be. Let this be our guide in deciding what is right for each one of us to dance.

SKATERS DANCE

(*Continued from Page* 23)

In order to achieve definite standards, the Dance Committee has ruled that the dance routines must be followed as they are published in our rulebooks, but at the same time it demands that the skaters must show their artistic ability through their interpretations of the music and the styling of the various dances. This does not mean that the unusual or completely new styles are demanded, but rather that the competitors must adopt the styles best suited for themselves and then try to achieve perfection in their style. They must also remember that a style which may be well suited for one type of music may not fit at all well with another type.

By demanding that all competitors must follow the dances as they are prescribed in the rulebook, it is possible for dance judges to compare the relative perfection of the dancing of the competitors without at the same time having to decide whether one or another couple is skating the more difficult routine. This enables the judges to concentrate their effort in a single channel and the results are more reliable than they would be otherwise.

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FEE INCLUDING NOTES OF MATERIAL TAUGHT: $10

Program starts promptly at 9:30 A.M.

BALLERINA ON WHEELS

(*Continued from Page* 12)

We have passed over lightly the three hours a day Gloria spends practicing on roller skates. Gloria doesn't believe in just hanging around the rink all day skating in a desultory manner. She believes in practicing every minute for three hours and then quitting and going out into the sunshine. (Young skaters and dancers, take heed. This is very good advice.)

At this time, Producer Steinman had an ice show and Gloria said to him, “Why can't we have a roller skating show, Mr. Steinman?”

It wasn't long before Mr. Steinman agreed with Gloria and organized the first roller show with Gloria Nord as prima ballerina or, should we say, prima rollerina. Certainly, Gloria is deserving of a very special title because she is a real artist of movement. She has fluency, virtuosity, expressiveness and an aesthetic radiation that many a premier ballerina of ballet and ice world would do well to equal.

We saw her rehearsing in the Harold Steinman “Skating Vanities” in which she is currently featured. Her movements at times are so quick and complex that they leave one breathless. As Bernice Oehler said, when she was drawing one of her spiral lunges, “I have to draw this one subconsciously. It's much too fast and complex to follow mentally.”

I asked Gloria how she felt roller skating compared with ice skating.

“Of course, I love ice skating,” she replied, “I remember, I ice skated first at Polar Palace, Hollywood. How I used to love to watch the figure skaters with their bright velvet dresses, fur trimmed around the bottom! How Sonja Henie used to inspire me! But, I really think roller skating is harder than ice skating. First, there are no teeth in rollers to stop you, or to spin on. You have to do it with sheer skill. Second, when you do spin, you have to do it on a small circle, there is no blade to center you. In jumps, there is no blade to cut into the floor as you land. Then, too, your implement is less secure. Wooden rollers crack and break, and every new part for a roller skate has to be given a couple of hours of rehearsal to break it in. A roller only lasts three weeks even though it's made of the best hard maple. So you see, there is a lot of breaking in to do.

“But with these disadvantages, there are also advantages. Rollers give greater freedom than blades. Then, I started when the field was new. There were no rules to say what you should do and how and when and why. That left me free to explore the possibilities and try everything that came into my head.

“Of course, the technique underlying dancing, ice skating and roller skating is the same. I always feel I am dancing when I roller skate. Only the roller skates seem to set me free in space. I like the tiniest wheels possible. I always have the regular size ground down to a very small wheel.”

“Where did you learn to hold your body in such perfect alignment and posture?” we wanted to know.

“Oh, I owe all that to Miss McAdam. She made us tuck under and hold our chest high. I always went back to Miss McAdam for the fine technical points. I continue to study dancing all the time, you know. I never intend to stop studying dancing.”

“How long have you been reading Dance Magazine?” we asked next.

“As long as I can remember,” Gloria answered with enthusiasm, “and what do you suppose, Miss McAdam gave me her collection of Dance Magazines published before I was born. Wasn't that lovely? They are one of my choicest possessions! This last year, I've been thrilled with the skating department in Dance Magazine. It writes of things we young skaters feel, I find myself saying so many times ‘Why, that's just what I think, too!’ It has been my ideal to get skating away from all the cut and dried stodgy approach and make it a real art. That is what I try to do with roller skating.” (and Boy! she does it, we'll say.)

“Figures in skating are just like the barre work in ballet but when I skate I do anything I want to that fits the dance. That is the only way to be free to create. Technique should serve to free the artist, not limit and cramp her creative efforts, I feel,” concluded our ballerina on wheels.

When Gloria was touring last year, some Twentieth Century Fox people saw her in Fort Worth. They took movies of her numbers and sent them to the Coast. These pictures brought the group a contract to do a roller skating sequence in Betty Grable's show “Pin up Girl”. You will see the roller sequence there in technicolor, and very bright and beautiful you will find Gloria as the featured skater. Already, there is talk of another bigger and better roller skating film.

No, Gloria is not an only child; she is the youngest of four children. Her father is a singer and teacher; and her mother, a very charming lady who now travels with Gloria and just takes care of her like a mother should. Gloria handles all her own business. Gloria is not the least mercenary minded, however, feeling it's a mistake to put money before art. Wise young woman!

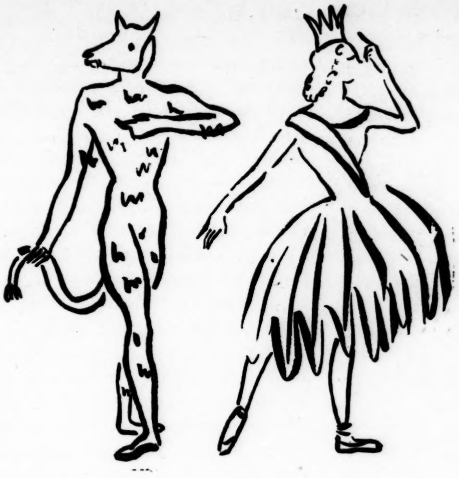
Looks as if Gloria is going to set many new fashions in skating, and we're all for her! Go to it, Gloria, that's what youth is supposed to do. Learn from the mistakes of their elders (even their most famous elders), and dedicate themselves to new truths and deeper beauties.

Drawings by ***BERNICE OEHLER***

DANCE COSTUME

(*Continued from Page* 9)

to make the costume “idealize the body it covers” in the same way the dance idealizes all movement. (This is so closely allied to the line of movement that it is hard to discuss it as a separate unit.) It seems to me, that this is where the dance costume most often fails in its function. By function, I mean much more than using bits of cloth and spangles to cover a dancer from draughts, or to tell the audience that he is Peter or the Wolf. The costume is physically as much a part of the dancer as his arm or his leg. Therefore, it must be thought of in terms aside from a chic sketch on paper. It must have depth and di-



mension. In being a part of the dancer's body, it must contribute to the illusion of making that body as ideal as possible.

After this philosophical approach in the design of a costume, the next thing is for the designer to carry it out by rolling up his sleeves and falling to with pins, scissors, material and sweat. Actual anatomy must be considered, much as an engineer considers his terrain before building a bridge. All this is so obvious that I cannot understand how so many anatomically deformed costumes are created and used.

Finally, the costume must be considered as a whole, in the abstract sense. It must be a part in the jigsaw puzzle, which when fitted together properly, will make the production a comprehensive and satisfying thing. It must help to create the all over picture in relation to music, lighting, scenery and meaning. The dance costume is a small, but indispensable link in the chain that holds the dream-world of the dance together. When it becomes a feature in its own right, above the dance, scenery and music, then it is not a dance costume but a noisy and unpleasant mistake.

Now, to talk for a moment of the creators of these magic garments. Very little has been said of these people, who wander like souls in a purgatory somewhere between the categories of artists and artisans. As a matter of fact, they are both.

One unfortunate thing these people must face at the moment is the vogue of implying that since a man is a fashionable and well known illustrator, hair dresser, sculptor or designer of women's hats, of course, he is an ideal designer of dance costumes. Actually, I believe that any bungler who approached some of the successful ballet or dance groups, and said, "My name is Toulouse-Lautrec," (or Albrecht Durer, or Schiaparelli), would be without much ado commissioned to create decor for a ballet.

"So nice will the name look on the programs," seems to be the classic policy. But this is not always an infallible method for choosing an artist, as may be easily seen at almost any representative evening of ballet.

It is high time the dance world developed its own costume designers, artists who will use their skill to enhance the dancer and his movement.

DANCING FOR MEN

(*Continued from Page* 13)

straight now without being reminded and having to make an effort.

"But one of the most interesting things I got out of dancing was a new knowledge of my body, its set-up and movement. It's great fun mastering your body so you can make it do what you want it to, and it's a great help in everything you do in life.

"I wish every fellow could have the experience of studying dancing under Miss Ramslem. Boy! is she keen! She knows all types of dancing and is very broad in her approach. She's a dynamo of energy and can put any fellow to shame with her speed, endurance and skill in movement.'

"This is the kind of a teacher she is. When she gets the special edition of Dance Magazine with the teachers' section in it (that no one but teachers get), she puts it right on the shelf so we can all come in and read it. Isn't that swell? She wants us to have every bit of knowledge and experience in the dance she can give us. She's a grand sport, and she sure does sell us on dancing."

This is a recent letter we received from Garren:

I have finally got settled here at Hobart. There is a swell bunch of fellows here, and we all are having a good time, so far.

We are on the go from 6:00 in the morning until 6:00 at night. From 7 until 10, we have leave every night just as long as our marks are O.K.

As yet we haven't started our phy. ed. program. I will let you know more about it just as soon as we are started. I haven't been able to find out about any Modern Dance Group (Dance Club) here at school. If there is one, it probably won't get started until September when the girls come back to school. Speaking of girls, the ratio here is very poor, darn it, about 10 girls and 450 fellows. Some of us are going to be out of luck, but with all the homework we have, I guess we won't have much time for anything else, anyway.

I would like to subscribe to "Dance". Could you send me the address so that I can send my money in.

Sincerely yours,

HERMAN GARREN, JR.

THE THREE CHRISTENSENS

(*Continued from Page* 7)

have plenty of brawn to make up for the weight they lack."

"I tried to skip off again, and again the same thing happened. This time Rosa took a stein of pineapple juice and floated around the stage in a lovesick and forlorn manner."

"I didn't know what was in the air but obviously something was supposed to be happening. Remembering her display of strength and hearty attempts at pulling me around, I tried the same tactics on her and gave her a few flings. By this time the audience was in an uproar."

"As I later learned what was supposed to have been a love scene in pantomime, turned into a full-fledged brawl —and not one-sided either for Miss Ponselle kept up her end too."

"No one seemed to mind particularly though, which goes to prove that it apparently doesn't do operas any harm to have a little new blood fused in their veins occasionally."

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OPENING FOR ICE SKATERS

The Skating Department of Dance is in contact with a modern Ice Rink in a major USA City which is looking for a "Promotion Manager and a Top-flight Professional Instructor!" The situation has had a past history of very good growth in interest in Figure Skating and has paid very good returns to professionals engaged there. Here is a good place looking for the right man or woman or both. Any parties interested may write us and we will put them in touch with the management.

SHANKAR'S SCHOOL

Continued from Page 24)

great success under your able guidance. I have decided, as a token of my appreciation, to encourage the activities of the Center by making a recurrent grant for five years."

This was the first grant from India. Thanks to Beatrice Straight of America!

Mr. Birla, a millionaire patriot of India, is also giving his financial support to Shankar's Center of Culture. the Maharajas of Udaipur (the birthplace of Uday Shankar), Bikaner, Jhalwar, Nepal, Tipperah and Seraikella have proven their interest in the welfare of the center.

Now that the classical ballet of Russia is slowly drifting towards Modernism in America, and the supreme message of the Greek-American art of Isadora Duncan is almost extinct, it may fall to the lot of India's Uday Shankar to contribute a new impetus, a new life and a new ideal to the art of the Dance itself.

In India a great teacher of art considers himself a dismal failure if he fails to produce at least one pupil who is greater than himself. Uday Shankar is imbued with this spirit of traditional idealism of his great Motherland.

When Anna Pavlova took Shankar away from painting to dancing, he was forced to begin his dancing life without the advantage of studying with the best teachers of India. So now he has engaged some of the most eminent teachers of dance and music at his School to teach the students who are already there, and those who will gather there from all over the world as soon as this war is over.

Uday Shankar, with his characteristic majesty of humility, and nobility of spirit, thus proclaims to the world: "My one dream in life now is to make this center unique, and to achieve through the students what I, myself, have failed to attain."

MORE CUES AND REVIEWS

KATHERINE DUNHAM's engagement at the Martin Beck was an eye-opener in many respects. Dunham is doing a real job in bringing the Negro dance before the public. Her primitive Negro studies are beautiful and moving. Her modern ones, much less artistic. She lost a big opportunity in not developing the "Plantation" group more in character. The modern Harlem contribution was the least valuable. In the future it might be better to start with Harlem and move backwards. It would be nice to go away with the vital and brilliant primitive groups in our mind. The supporting company is excellent. Dunham, herself, more the seductive and amusing diseuse than the dancer, is OK as a choreographer and dance producer.

The Community Folk Dance Center will hold its festival for the duration on October 22. This will be in honor of its leader MICHAEL HERMAN who is joining the armed forces two days later. The Friday evening folk dancing will continue as usual at the Center.

The Ballet Theatre opening at the Metropolitan Opera House on October 10, has three premieres on its program: "Mademoiselle Angot" by LEONIDE MASSINE, "Fair at Sorochinsk" by DAVID LINCHINE, "Tally-Ho!" by AGNES de MILLE. Featured dancers will be ALICIA MARKOVA, NORA KAYE, LEONIDE MASSINE, ANTON DOLIN, ANDRE EGLEVSKY.

GRANT MOURADOFF who is performing with the Original Ballet Russe will conduct classes in the towns covered by the tour.

NO!

— we haven't forgotten the mail bag. November's will be bigger and better.

Answers to September Questions

1) The Waltz.
2) In the Gavotte everyone danced then the leading couple separated and the lady kissed and danced with every other gentleman, the leading gentleman kissed and danced with every other lady before returning to partner.
3) When Queen Ann, the puritan queen, ascended the English throne she forbade the exchange of kisses on the ballroom floor and substituted the exchange of favors or souvenirs.
4) Irene Castle
5) 1—Big Apple (Cherry Hop, Georgia Peach).
   2—Lambeth Walk.
   3—Under a spreading chestnut tree.
   4—Castle Walk.
   5—Lindy Hop.
   6—Praise The Lord and Pass the Ammunition.
   7—Eleanor Glide.

DANCE — ALLY OF SCIENCE

(*Continued from Page* 8)

4. Occupational therapy such as weaving, pottery and metal work.

The Foundation, recognizing the fact that the medical regime is most effective when supplemented by a high morale, has fostered the building of as normal a social life as possible in the patients.

To quote from Carolyn, "The treatment made you forget you were sick". Books were brought to her bed on certain days of the week. Leather work, knitting and craft work gave her interesting activity. The teacher, herself a victim of Polio, taught from a wheelchair. There were parties, including the annual Thanksgiving Banquet with President Roosevelt as honor guest, and a lovely Christmas party. The children who were well enough went on the Pool Bus to various homes in the community where they sang Carols.

As soon as Carolyn was out of the Spicas, or all over cast, she was carried on a stretcher in the bus to the pool. Here, she had the celebrated hydrotherapy treatments. She lay on a table with her head on a head rest and exercised her limbs under water. As soon as she could sit up, she floated and swam on her back. After she started swimming, she was permitted to do any strokes she wished. The treatments at the pool were followed by a rest period from one to three o'clock each day.

In September she was able to sit up, and on December 15th, she took her first steps using two canes. Later, she was able to walk with only one cane. She appeared at the Roosevelt Ball in Athens, Georgia, January 30, 1942. She left the Foundation seven months after the date of her entrance, but was formally dismissed by her physicians in October, 1942.

It was at this time, a little over a year after she was stricken that she enrolled in a special dancing class at my school with her doctor's approval. Carolyn approached her dancing with great eagerness in spite of the terrific handicap of moving with her back encased in a steel corset. Consequently, she had to be assisted by holding someone's hand when she stooped, sat on the floor or rose. One leg was smaller and shorter than the other. (They are now equal after eight months of dancing.) Within one month's time she discarded the brace. This left her neck and back stiff, her feet stiff and her arches fallen. Although she could walk and dance a little, she had no extension or elevation in raising her legs off the floor.

Carolyn proved herself a unique pupil in that she supplemented her class lessons with two hours daily practice at home. The exercises and dance movements taught in this specific case were based on the laws of anatomy and kinesiology and were scientific as well as artistic in their approach. Her keen mind quickly grasped the scientific exercises, and her enthusiastic spirit led her to unremitting and concentrated effort.

In a recent interview she said, "If I had not studied dancing, I would not have recovered the complete use of my legs. At my first lesson, I could not raise them off the floor. When I discarded my brace, I could not hold my back up straight. Dancing built up my fallen arches and restored my entire body to greater strength, co-ordination and flexibility. I love to dance because dancing makes you stronger, improves your posture, causes you to move gracefully and efficiently in every day life, and gives you a feeling of happiness."

During the school year, Carolyn mastered a number of exercises and learned several dances which she did with great joy (both in private and in class lessons in corrective exercise). At the final program, it was she who received the annual prize for greatest improvement.

At the age of twelve, Carolyn Pyron was stricken with a grievous and terrible illness. Now two years later, at the age of fourteen (see picture in dance costume) she radiates health and strength, joy and self-confidence, and in addition to these fine attributes, she has through suffering and the resultant courageous attitude, attained a remarkable psychic and emotional maturity which will, no doubt, lead her to a happy and successful life and to the ultimate fulfilment of her heart's desire.

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ORGANIZATION

(*Continued from Page* 26)

to independence of the political set up by a phenomenal financial success which liberated them entirely from amateur organizations. Thanks to the use of many professionals in these shows, the whole situation between the bona fide professional and the political organization takes on a new light. The natural balancing off of professional artist against political set up becomes a working order again, following a long interval when the professional was debased to the status of a hireling or a gigolo.

It is now up to the skating professional to build up a strong class consciousness as a creative artist. If he does so, he will be able to exert his rightful weight in the balance of professional against organization, and the result will be a working arrangement by natural law, which will bring about the healthy growth of skating as an art.

But the skating professional must be wary of uniting in organizations which will only play the part of the 'company union' and sell his interests down the river to big organizations the back stairs way. Nothing will give the skating professional so much security as a strong and widely disseminated individual creativeness in which the right of every professional to sponsor his own work is recognized. He needs to have his work live and die on its own merits without artificial protection but also without hindrance from political groups which strive to control the whole activity.

Nothing can be more debasing to the status of the professional than the situation where politically appointed judges dictate to him the methods which he shall use in the teaching of his art. This means in effect that the professional is doomed to be under the thumb of his pupil, for his pupil is always a potential if not actual board member and, in time, a judge.

A professional body that is functioning properly will always appoint its own judges. This is the first thing that the professonial body of skating must accomplish. There will be plenty of difference of opinion, but this in itself is a healthy state. Certainly, there will be no danger of the deadly sort of unanimity which prevails when highly organized political groups are allowed to act year after year without restriction.

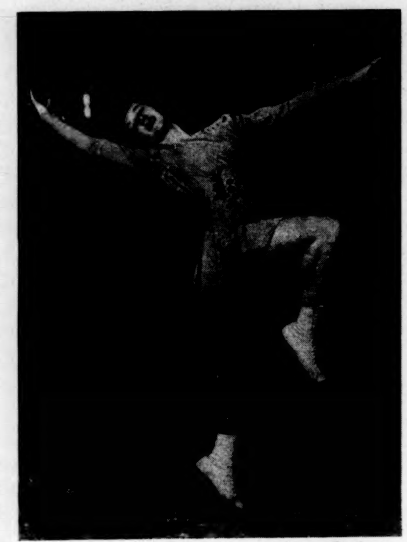

photo: Stedmann

Hazel Franklin, the dainty blond skater from England, soon to be seen in the Ice Follies.

From time to time dancing plays with the idea of further organization. It is usually brought forward that the dancer loses money by lack of organization. This is true to a degree, but under unrestricted organization he would lose his soul.

There is a proper balance between organization and the freedom of the individual. It is necessary that the one be held in balance and check by the other. This is the situation that prevails by the very nature of human relations, except where some abnormal and upsetting factor is present, for instance, a group which arbitrarily delegates all powers of control of membership, judging and teaching methods to a political body in which the professional has no vote or say.

Suppose, dancers and teachers, that all your methods of teaching were under the control of a body comprising your pupils, and that to this body had been delegated the right to make all awards for merit, all rules, all regulations as to membership, and, moreover, that regulations as to membership specifically excluded you as a professional. Suppose that your chance of earning your bread and butter depended upon the vote of your pupils, and that you had to consult the judges, your ex-pupils, on how you were to conduct your instruction. In such a set up do you think the art of the dance would prosper, and do you think you could give sincere lessons without jeopardizing your livelihood? If you do, you are very much mistaken.

Current world history points the same lesson. The larger and more unrestricted the organization whatever its name, the more unhappy is the individual. The huge cartels, international in scope, only lead humanity to ruin. Under such systems the goose step is the approved dance, the only alternative step is that one taken at the end of a rope. There are no other modes. Only when individual initiative, in which resides all art and progress, is able to successfully cope with organization in fair and equal trial, can democracy be said to exist. It is this democratic balance which all artists must require for their work from every organization.

Those techniques of either dancing or skating which are of any significance are professional techniques, the work of those who have made the art a life's work, and made their bread and butter thereby. All skating points to the one man who gave its whole progress the greatest impetus, Jackson Haines, the first great professional and artist originator of skating art. But at the same time that skating acknowledges this progress made by the strength of individual passion and devotion, it tends to build organizations wherein such creative upheaval can only with difficulty ever happen again. Skating is now glorifying amateur techniques, a matter little heard of in the whole history of art except where amateurs appear as collectors of the works of professionals. In trying to glorify amateur techniques skating only succeeds in glorifying the techniques of organization. Let it be remembered that no organization ever painted a picture, or made a poem, or wrote a book. An organization can produce minutes and bookkeeping, it can promote, publicize and facilitate many things for its profession. As a body it can compile from the works of artists. But as long as any art is so arranged that its professionals have no voice or vote whatever in its organizational or technical procedure, the creative days of its great professional artists are at an end.

We propose that all dancing and skating organizations take down the "Home Sweet Home" plaque from the walls and substitute one bearing the following truth.

"ALL ARTISTIC CREATION RESULTS FROM THE ENTERPRISE OF THE INDIVIDUAL!"

Note: Skaters and dancers are cordially invited to express their opinions and problems of organization in these pages.

LEADING SCHOOLS AND ORGANIZATIONS THRUOUT THE COUNTRY

★ This is a new service which Dance Magazine has started to help its readers find the schools they want throughout the country. In these unsettled times we get many requests for a good dancing school from newcomers in towns. These schools listed below will send you circulars and greet you hospitably when you call on them.

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DMA—CALIFORNIA ASSOCIATION OF TEACHERS OF DANCING.

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DMA—SOUTHERN DANCE ASSOCIATION.

DMA—SOUTH TEXAS ASSOCIATION OF TEACHERS OF DANCING.

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